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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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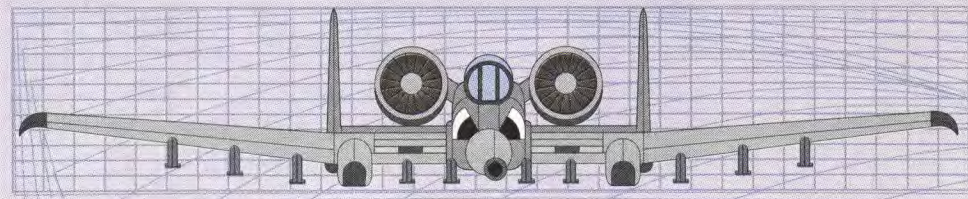


MARSHALL ARISMAN

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Let Us Take You Beyond The

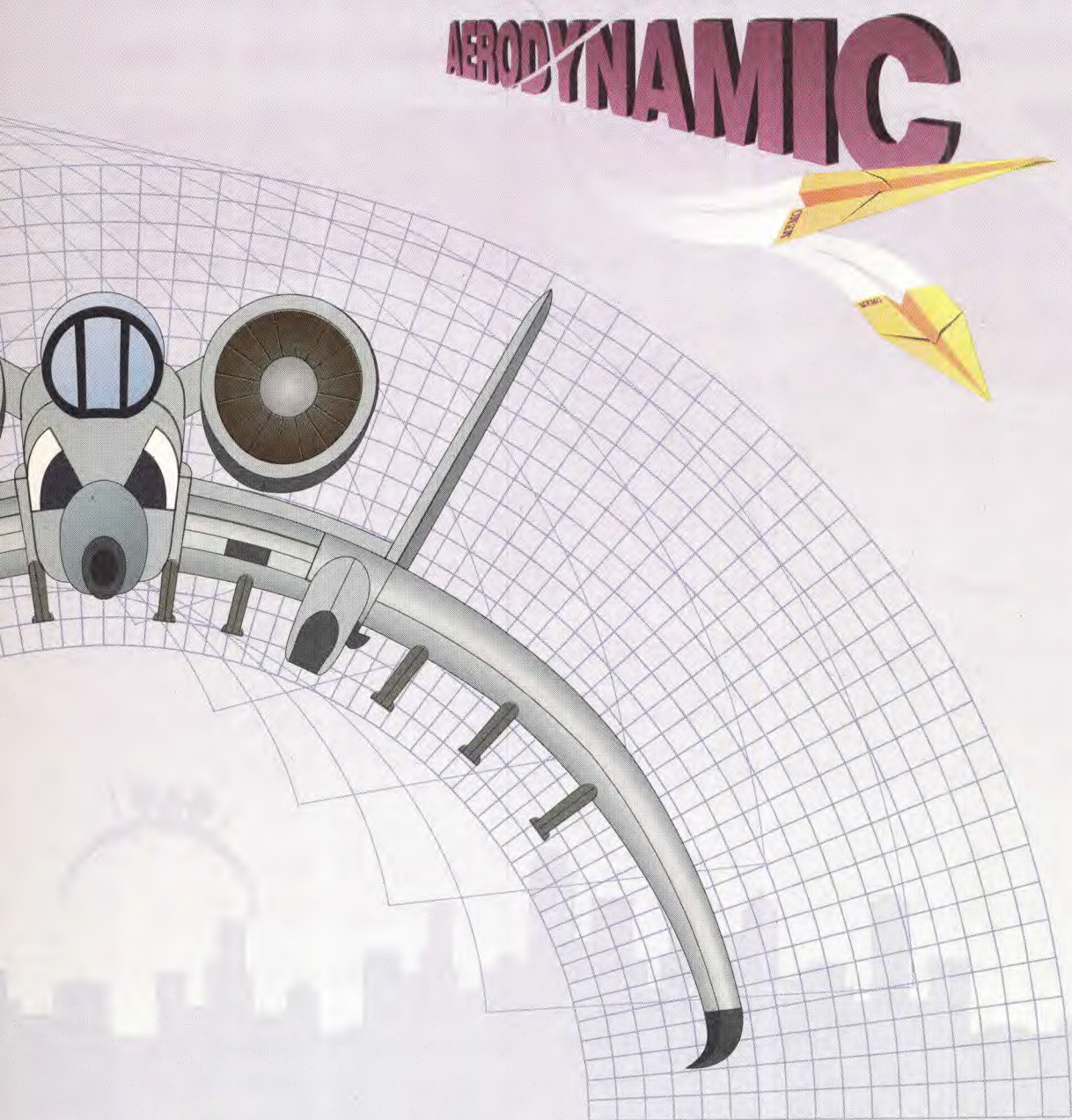


The A-10 Thunderbolt II, selected from the Arts & Letters clip-art collection of over 15,000 images.

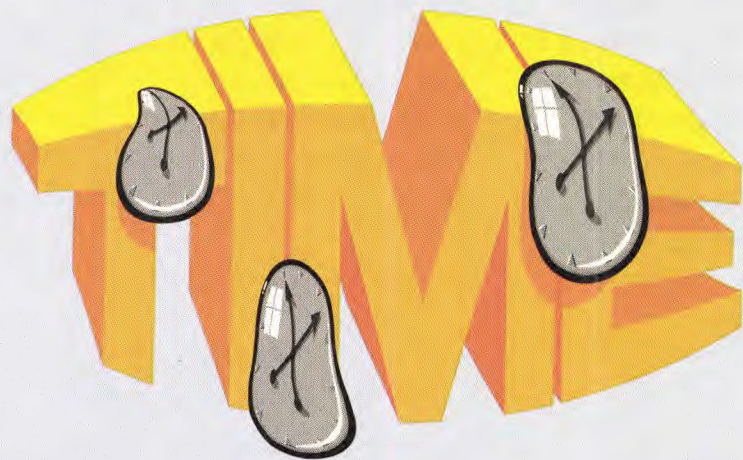


Warp is an exciting addition to the Arts & Letters array of powerful drawing and editing tools, 15,000 clip-art images, automatic blending, hole cutting, gradient fills and other sophisticated features. Once again, Arts & Letters gives its users the means to make their ideas real — in less time, with less work.

Limits of Your Drawing Skills.



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WHAT is it that makes an artist? Is it an innate skill that only a few possess . . . or is it a quality that we all share? For years, "artistic" skill has been limited to the few gifted with hand-to-eye coordination, to those with the ability to convey with their hand what their eyes have seen. But true artistic skill transcends mere drawing skill; it depends upon the ability to assemble visual images into a composition that communicates to us all.

The computer is a magical tool that makes it possible to go beyond the limitation of drawing skill. From the earliest days of research at Computer Support Corporation, we saw that computers could be the means to record and assemble graphic forms into coherent compositions.

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— Excerpted from *The Official Arts & Letters Handbook*, written by Michael Utvich and published by Bantam Books. Available at bookstores everywhere.

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Looking for an affordable desktop printer for your Macintosh system? Need *typeset quality* output and typeface diversity? If so, you'll want the LaserMAX 1000 Personal Typesetter on your side. It delivers high resolution, 1000 x 1000 TurboRes™ output and comes standard with 135 premium typefaces in Type 1 format.

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ITC

CENTER

Exhibition Schedule

February 6—March 21

TYPOGRAPHY: GERMANY '90

TYPOGRAPHY: GERMANY '90 is a collection of some of the best typographic design created during the past four years in both parts of this newly reunited nation.

More than 250 advertisements, books, annual reports, calendars, brochures, corporate identity programs, posters, album covers, stationery and other printed ephemera were selected from nearly 1,000 entries to this juried competition.

April 3—May 23

Design Inside and Out:

A Look at Champion International Corporation

Some designers are fortunate enough to be on the mailing list of Champion International Corporation. They receive elegantly designed paper promotions featuring exquisite typography, illustration, photography, printing and, of course, beautiful papers.

But Champion's corporate commitment to excellence in design goes beyond the company's designer constituency. Internal and community communications also reflect this dedication, whether in employee benefits brochures or announcements for Champion-sponsored programs and events that are open to the public.

Design: Inside and Out examines the role of design in the running of Champion's day-to-day business.

Open Monday—Friday

Hours: Noon—5:00 p.m. Tuesday until 8:00 p.m.

(Closed February 18, 1991)

Admission: Free

ITC Center
2 Hammarskjold Plaza
(866 Second Avenue
between 46th and
47th Streets)
Third Floor
New York, NY 10017

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U&Ic

VOLUME EIGHTEEN, NUMBER ONE, SPRING 1991

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BPA MAGAZINE AUDIT APPLIED FOR JULY 1990.

PHOTOTYPESET  FOR QUALITY

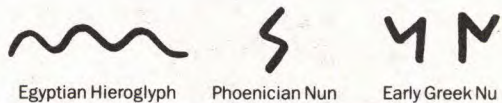
The early 'N' always had a close association with water, and a proximity to its letter-neighbor 'M.' The latter it has kept to this day. The former, it lost somewhere in its evolutionary process. When the Phoenicians used the sign around 1000 B.C., it was called Nun, which meant fish. Before the Phoenicians, the Egyptian hieroglyph, or picture sign, for the 'N' sound was a wavy line representing water. In both writing systems the 'N' followed the 'M.'

Even though the Phoenician Nun (pronounced noon) is reputedly represented by a fish symbol, historians have been hard pressed to find a fish shape in the ancient line drawing. Some feel that the jagged line represents the head of a fish, others contend that it is the body of a fish shown vertically, as if held by a fisherman. Still others believe that the sign may actually only represent a fishhook. Any way you look at it, it's a stretch of the imagination to get from the lightning bolt shape used by the Phoenicians to anything that resembles an aquatic animal. (Perhaps they were thinking of an eel?)

About 900 B.C., the Greeks began to borrow parts of the Phoenician alphabet and make them their own. In this process, they not only took the shape of the letter 'N' as their own, they also adopted its name. The initial sound of the Phoenician word, which was meaningless to the Greeks, became the sound of the letter that the sign represented. The name of the sign for 'N' was thus changed slightly from nun, and became *nu*.

The squiggly Phoenician sign for 'N' more than likely upset the rational, organized Greek mind – which obliged them to redesign the character slightly to suit their sensibilities. First they tried to give the angled strokes some stability by making the last one a strong vertical foundation for the others to lean on. But this left the letter asymmetrical! Obviously this would not do. To overcome this aberration to Greek thinking they extended the first stroke, and made it a vertical also.

The Greek 'N' passed on to the Romans with virtually no change in the basic design. Over time, however, subtle changes were



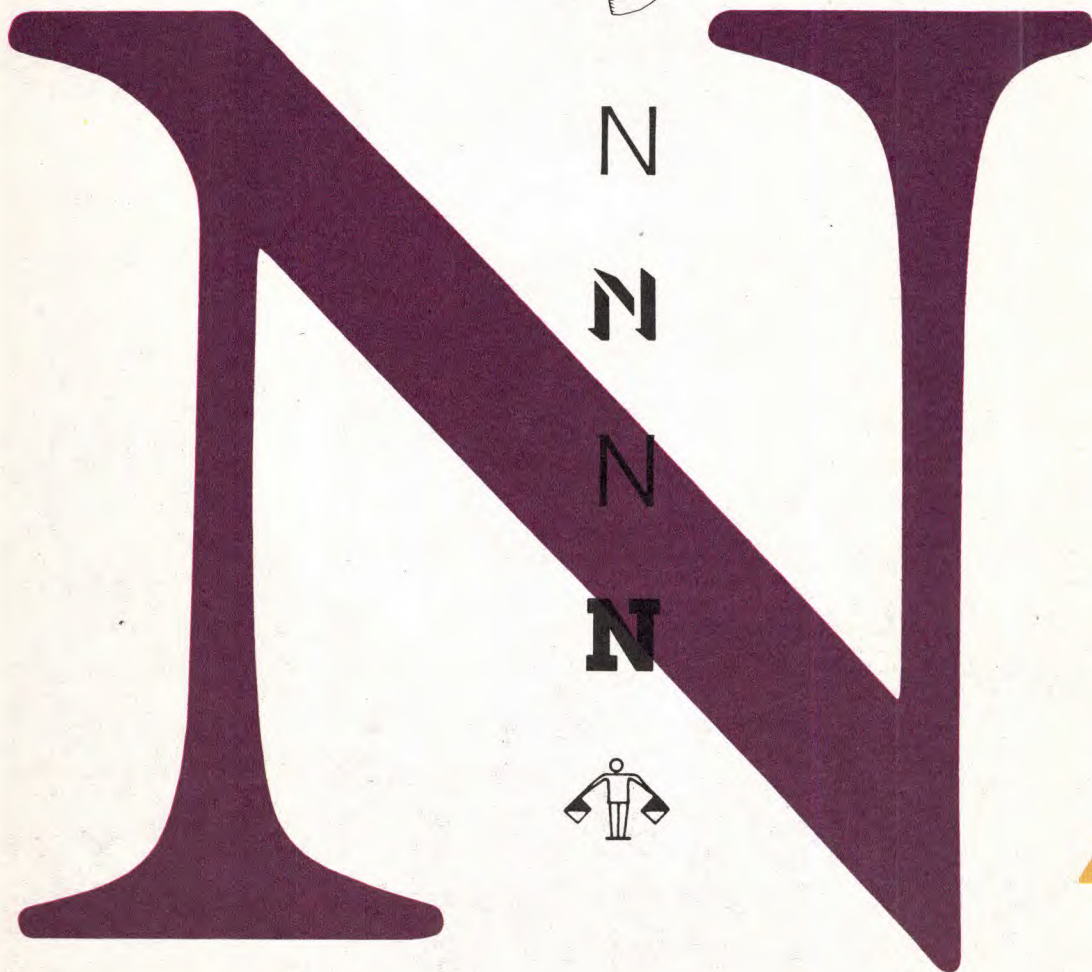
Egyptian Hieroglyph

Phoenician Nun

Early Greek Nu

made to this, and all other letters which the Romans borrowed from the Greeks. At first, the Romans, like the Greeks, cut letters directly in stone, or inscribed them in clay. These early letters had no variation in stroke thickness and lacked most of the curved strokes we have come to associate with the Roman alphabet. In the first century A.D., however, it became common practice to paint the letters on stone with a flat-tipped brush prior to cutting them with hammer and chisel. It was this pre-drawing process that gave our current alphabet its variance in stroke weight, rich flowing curves, and ultimately serifs. The 'N' was no exception to this evolutionary change. Its outside strokes became thinner and serifs were added.

THE LETTER



ITC Avant Garde Gothic®

N

ITC Slimbach®

N

ITC Benguiat®

N

Friz Quadrata

N

The 'N' is a medium-width letter. In fact, in traditional typographic measurement the *en space* is the medium width between the wide, *em space* and the thin space. Like the 'H', the 'N' requires a relationship between its three elements that will make it optically stable. The verticals should appear to be unified by the diagonal, rather than merely joined. The heritage of the flat-tipped brush gives stress to the diagonal stroke, but optics require that this part of the letter not appear too heavy. For the same reason the thin strokes of the 'N' are just slightly heavier than in most other places in the alphabet.

Subtle variances in weight determine the difference between right and wrong in the letter 'N.'

The Trajan 'N' has a pointed apex, and this pointed form is seen in many typefaces which find their basis in the Roman monumental standard. On the other hand, typefaces based on calligraphic forms, as a result of the beginning of a brush stroke, tend to have a left pointing serif at the apex. The vertex, however, never has a serif. It is either left as a point that drops below the baseline, or in many sans serif designs, a horizontal cut in the diagonal stroke at the baseline. There are some typefaces in which the diagonal's stroke length is abbreviated, and it joins the right vertical above the baseline.

When properly drawn, the 'N' is a paragon of stability—with nothing to suggest its ancestors represented things as changeable as fish or water.

Allan Haley



MARSHALL ARISMAN

by Dee Ito New York-based painter and illustrator Marshall Arisman has moved his concepts and themes off the canvas and into three-dimensional works. This is not an entirely new direction for Arisman who is best known for dramatic expressionistic canvases and effective, disturbing illustrations.

Arisman began working with differing shapes 20 years ago in an attempt to find fresh approaches to the flat surface. This experience restructured his thinking about the limitation of surface and has continued to influence his work.

Last September a month-long exhibition at the Nerlino Gallery in New York presented Arisman's first one-man show of sculpture, or as he refers to it, "three-dimensional works." As a painter, he feels that the word "sculpture" carries with it more art history than he wants to acknowledge. This recent series of masks, objects, figures and collages in mixed media—wood, bone, stone, fur, steel, oil and rags—is not really a departure from his most recent work in painting. Influenced by Arisman's long-time obsession with man's tribal antecedents,

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Baboon Spirit

this body of work has moments of playfulness and humor also seen in his drawings and etchings. The themes of his paintings also continue to be present in the sculpture. Two previous exhibitions, *The Last Tribe* and the *Black Elk Series*, hauntingly record the psychic and emotional trauma endured by people living with the knowledge that we now have the potential for destroying ourselves and the earth.

The title of his sculpture exhibition, *Speaking in Tongues*, is an expression with roots in the Pentecostal religion, a Protestant fundamentalist sect whose members believe in direct communication with the Holy Spirit. Arisman's grandparents were members of this sect. As a child he remembers hiding at the top of the stairs watching his grandfather moving into a trance, falling to the floor and speaking clearly and articulately in some foreign language quite different from the Swedish he usually spoke.

"*Speaking in Tongues* seemed to be an appropriate title for this show. I think human beings, today, are struggling to find a common language because they find it necessary. But they continue to speak in the tongues of their past hoping that real understanding—the kind that comes from a deeper, more intuitive place in the human psyche—will bridge the gap of language. And I guess I hope finding that intuitive place will happen when people see this work."

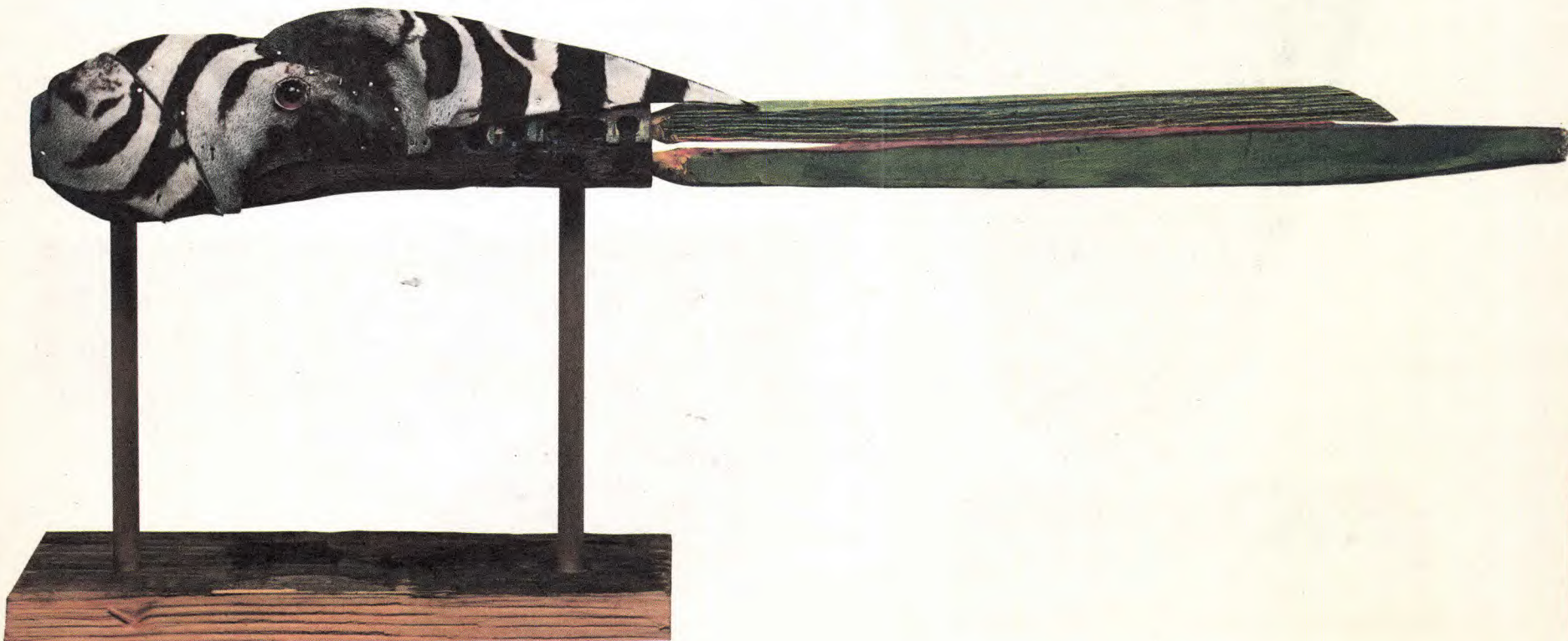
As a medium, sculpture forces Arisman to work in a dramatically different way from how he paints and illustrates.

"Paint is an active, flowing medium that is constantly surprising if you're attentive during the process. So called 'accidents' occur during painting that are instantaneous. Making the sculptural pieces for this show was totally foreign to the painting process. It all took a great deal of time. I had to saw, glue, drill, nail, and all the while tried to figure out if the new materials would even respond. Many of the finished pieces hid four or five attempts that didn't work. It was like painting over a painting numerous times before something happened.

"Things came together when I looked back at the painted reliefs and some large head paintings I'd done in the mid '80s where the eyes were the focal point in the abstract landscape of a face. I decided the masks I was working on could use eyes. But I wanted them to be very realistic. Finally I found a taxidermist who made glass eyes. He didn't want to let me into his shop, not knowing who I was; stuffing animals at a time when animal rights activists throw paint at women



Snow Shaman



Wind Spirit



Fetish Mask



Power Figure

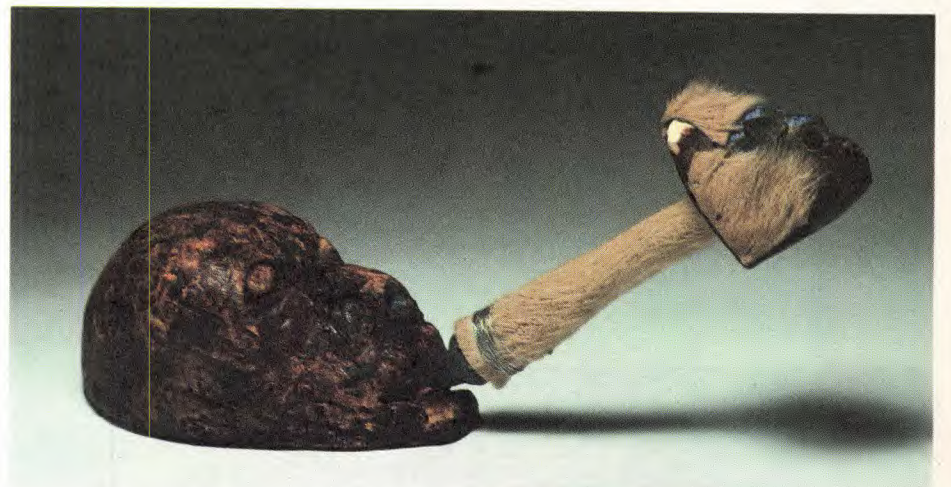
in mink coats tends to make you a little cautious. But he opened the door a crack and I showed him an animal mask in progress explaining what I needed until he let me in. Then I understood the secrecy. He was working on a huge moose in the corner. Standing next to me was a tiger, a water buffalo, a zebra, an antelope and birds of varying species. It crossed my mind that this was what animals had come to – no longer serving to teach and guide us, but simply to be present as decoration. Our immediate neighbors are no longer wild beasts living in a natural environment we all share; rather they're other human beings who have learned violence, and practice it more treacherously than any animal, and for no purpose. So I bought my eyes and on the way out the taxidermist sold me a bag of scrap animal skins for \$30. On the street I was trying to stuff the pieces down into a bag when an out-of-control animal activist screamed at me, 'My god, those are real skins!' I fantasized about engaging her in a discussion about how we shared similar philosophies but simply had different styles of activism. Maybe she would see that we used animals for the same end – to remind people that a way of life we've known is gone and that if we're going to have an earth we have to protect what we need to live. The verbal abuse followed me. She certainly made me feel guilty. Maybe screaming does have more impact than art."

Only a few of the 35 pieces in the show incorporate animal skins and then the use is minimal. But Arisman says, "Working with skins was a reverential experience. I could almost feel the power and life of the zebra or spotted cat under my fingers. I had just a slight hint of Joseph Campbell's meaning in his book, *Primitive Hunters and Gatherers*. 'From the moment the eland is struck, the successful bowman is bound to a sympathetic routine of magical observances, to be followed throughout the period of the stricken animal's dying, often a day or more.'"

Speaking in Tongues is a series of magical observances by Marshall Arisman of realities we may never see but somehow we feel.

Dee Ito is an author and television producer who writes frequently on the arts. Ito's latest book, Women Talk About Gynecological Surgery, co-authored with Amy Gross, is published this month by Clarkson and Potter.

All photos: Bobby Hannson, except Baboon Spirit: Chris Pizzolorusso.



Monkey Talk

Death Mask



Animal Power Figure

The ITC Typographica™ Series is a growing resource of typefaces intended for larger sizes and display applications. They are faces which have been created to attract attention, create a mood or make a statement. ■ In this issue of *U&Ic*, we are announcing four additions to the ITC Typographica Series of alphabets. Each is a "single weight" design which can easily be added to your type library. Two are cap-only designs, one is an inline Modern and the other is a casual script. Each is available in a full complement of characters to satisfy a wide range of typographic needs. ■ Only licensed ITC Subscribers and their sublicensees are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available from our Subscribers on or after February 18, 1991, depending on each manufacturer's release schedule.

What's New

I T C[®] Mona Lisa Recut™

Some typeface design traits just say "sophistication": strong contrast in thick and thin stroke weights, hairline serifs and tall, elegant ascenders. Add to this a stressed inline cut to the design and the end result is the typographic equivalent of Fred Astaire or Greta Garbo. ITC Mona Lisa Recut is such a face. Originally drawn in the 1930s by Albert Auspurg, it has recently been refurbished and polished to a high luster by Ms. Pat Hickson. Much loving time and attention was put into the design project. The original drawings were long gone and any surviving metal type was severely worn and missing much of the intended charm and subtle sophistication. Hickson carefully studied prints of Auspurg's design in an attempt to meld the '30s flavor of the original with current design standards. We believe that she met her goal with remarkable success. Some of the minor idiosyncrasies of the first design were removed and a new, slightly "starched" look was imparted to the recut. Obviously, ITC Mona Lisa Recut is not a face to be confined to small sizes. Use it above 24 point. Its hairline construction and condensed proportions allow it to maintain its grace and composure at even the largest sizes.

Script types usually conjure up images of formal documents and sophisticated graphics. But sometimes sophistication and formality are not what is called for in graphic communication—and yet a script would still be the correct typographic choice. It is for these applications that ITC Studio Script was created. First designed by Pat Hickson of Manchester, England, as a “house” face for one of her many clients, ITC happened across the design during one of its expeditions for new alphabets.

I T C[®]

Studio Script[™]

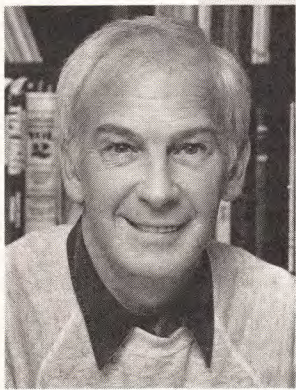
ITC has a script or two in its library, but up to now these have been of the more formal variety. Stylistically a casual script, ITC Studio Script is intended for those applications that would benefit from handwritten, but informal letterforms. Casual script types first became popular in the early part of this century and have since become a



staple of graphic communication. We believe that ITC Studio Script will become a valuable addition to this portion of the typographic palette. To enable fine-tuning to individual needs, a wide variety of alternate characters has been drawn to complement the basic alphabet. Like most scripts, ITC Studio Script is at its best when set in larger sizes and with spacing as intended by the designer.

ITC Studio Script's designer studied fine art and fabric printing in college, but her first job after graduation provided a slight turn to her career path. Letraset hired her in 1969, and trained her in the art and craft of typeface design. After working several years for Letraset, she was hired by Face Photosetting in London as a type designer. During her stay there she worked on many designs which have since become standards of graphic communication, including a collaboration with Erik Spiekermann on faces he was creating for H. Berthold. In 1980, Hickson left Face and set up her own design and consulting firm in Manchester, England. Alphabets and type design are still the lion's share of her work, but she frequently is asked to supplement this with graphic and communication design. Hickson is a member of the Association Typographique Internationale, and a founding member of Letter Exchange and Letter Exchange North-West in England.

Some typeface designs were inspired by formal handwriting, others by a sophisticated logo or ancient lapidary inscriptions. Few were inspired by the humor of the Marx Brothers. But then, no one ever claimed that ITC Beesknees fit the typical typographic mold. Beesknees was first created in 1972 by David Farey, a multi-talented British graphic and type designer. Influences for Mr. Farey's type designs tend to be American, and Beesknees is no exception. He credits



Pushpin Studio, Peter Max, Bob Zoell—and the Marx Brothers for much of the inspiration in this design. Farey has long admired both the cinematic humor and typographic titles of the Marx Brother films. Both had an influence on Beesknees. Originally, the face was to be called "Horse Feathers" or "Monkey Business" after the famous Marx Brothers films.

"Monkey Business" stuck for a short while, but it was later shortened to just "Business" and soon thereafter became "Beesknees." Since it is a caps-only face, Mr. Farey claims that in reality it should have been named "Half-a bee," or perhaps "Knees." By licensing his original design, ITC has put to rest Mr. Farey's naming problem. From now on the face will be called ITC Beesknees. David Farey is an Englishman who lives and works in his homeland. He was born in London in 1943. At age 16 he left school where, he writes in hindsight, "my major achievement was winning an italic handwriting prize." His first job was working

I T C[®] BEE SKNEES[™]

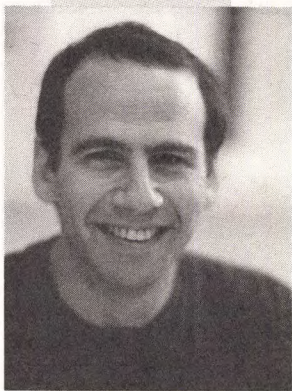
for a bookstore chain with the intention of becoming a signwriter. Fortunately for the typographic community, Mr. Farey's first place of employment was only 25 yards from Letraset's design office. After walking past the office for several months, he decided that Letraset held more promise for helping him find his vocation than the bookstore chain. Letraset hired Mr. Farey—first as a negative retoucher. It wasn't until three years later that he got the opportunity to learn type and lettering design. He learned his craft well and soon became one of Letraset's most valued employees. In 1981, Mr. Farey and a group of business partners formed Panache Graphics, where he is the Managing Director. Mr. Farey, although now tied down somewhat with administrative matters, still manages to add to his prolific range of over 200 typeface designs.

MAN
SLOTTM

FROM ITC

Typefaces are personal things—especially to their designers. Few, however, get as entwined in a designer's life as "Anna" did in Daniel Pelavin's. While growing up near Detroit, he had his first experience with type by playing with a set of rubber stamps. The typographic images on the stamps were the inspiration for those he drew for Anna, his first type design. **W**hen he later married graphic designer Lorraine Louie, Pelavin handlettered his wedding invitation—in the same face as his rubber stamp set. Upon the birth of their first child the familiar letterforms were again put to use, this time for her birth announcement. Occasionally, the design would resurface on one of the many book covers he created in his career as an illustrator and book jacket designer. ITC first saw the alphabet on

ITC **ANNA**™



Louie's business card. We were immediately taken by its geometric, Art Deco shapes and friendly personality. At our request, Pelavin drew the complete character set required to convert the handlettering into an alphabet design—which he named "Anna" after his daughter. **W**hen asked about his work, Pelavin will tell you that he is an illustrator, graphic designer and lettering artist. Although he won't tell you, he is also very good at these crafts. His illustrations and book covers have earned recognition from the American Institute of Graphic Arts, the Society of Illustrators, the Society of Publication Designers, the Type Directors Club and the Art Directors Clubs of New York, Boston, San Francisco and Washington, D.C. We think that typeface design should now be added to Pelavin's list of accomplishments.



I T C

BEEKNEES**A B C D E F G H I J K L M N O P Q R S T U****V W X Y Z 1 2 3 4 5 6 7 8 9 0 & \$ % € % Ć Ø****Æ Ĉ Ē ˘ ˚ (: ; , . ! ? - " ' " / # *) [+ † § » «]****67 GAMES FOR CHILDREN
HOUSE FOLLY**

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A Metropolitan Opera Performance

The Elegance of Vienna

ITC

Studio Script

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Yesterday's Dreams - A Look Back
 The '60s Return to Paris

ITC

ANNA

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WHEN THE WALL CAME TUMBLING DOWN
 IN QUEST OF EXCELLENCE



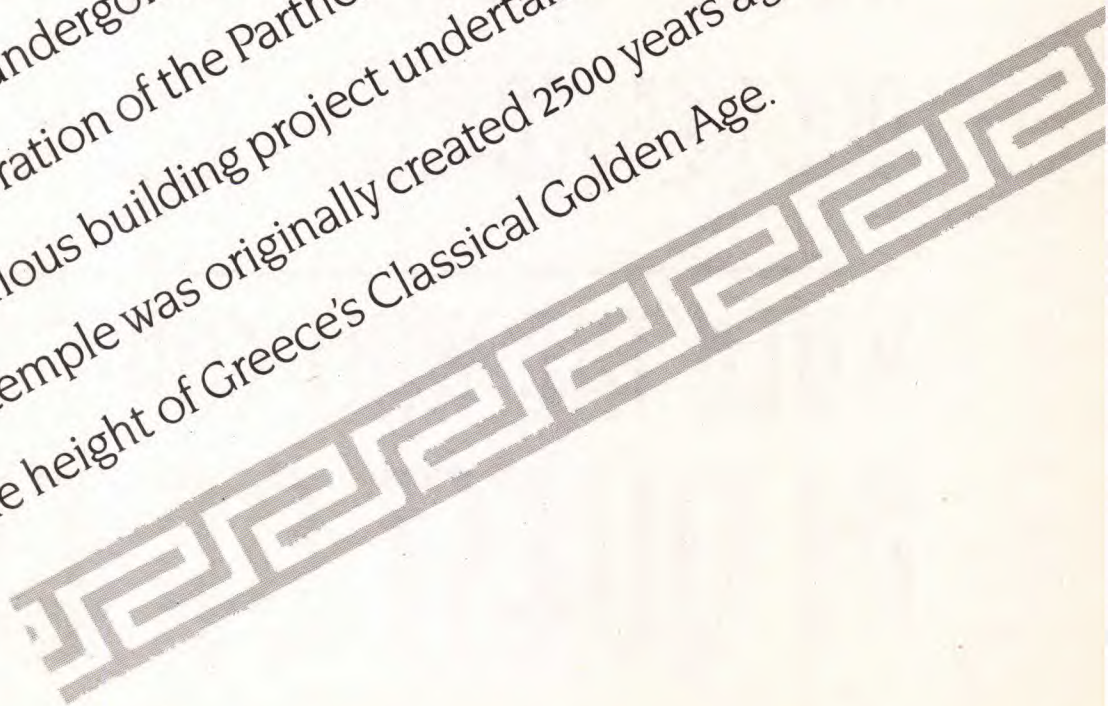
NO STONE

THE UNTURNED



TEXT AND PHOTOGRAPHS BY JOEL GARRICK

The world's most celebrated (and most abused) building is undergoing yet another metamorphosis. The restoration of the Parthenon may be the most meticulous building project undertaken by man since the temple was originally created 2500 years ago at the height of Greece's Classical Golden Age.



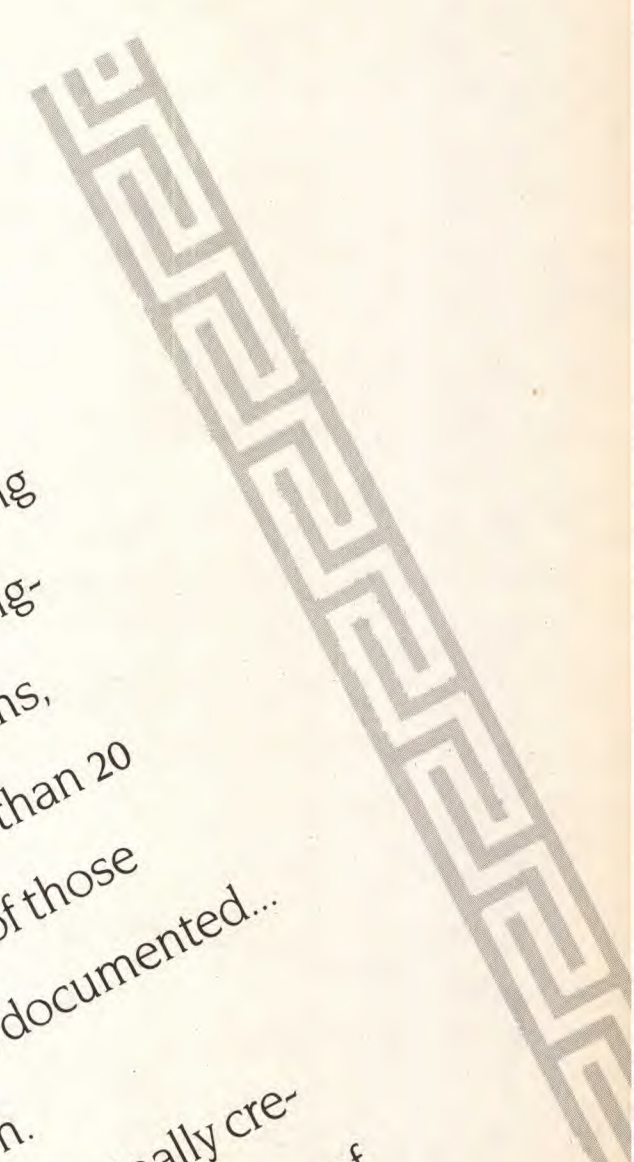
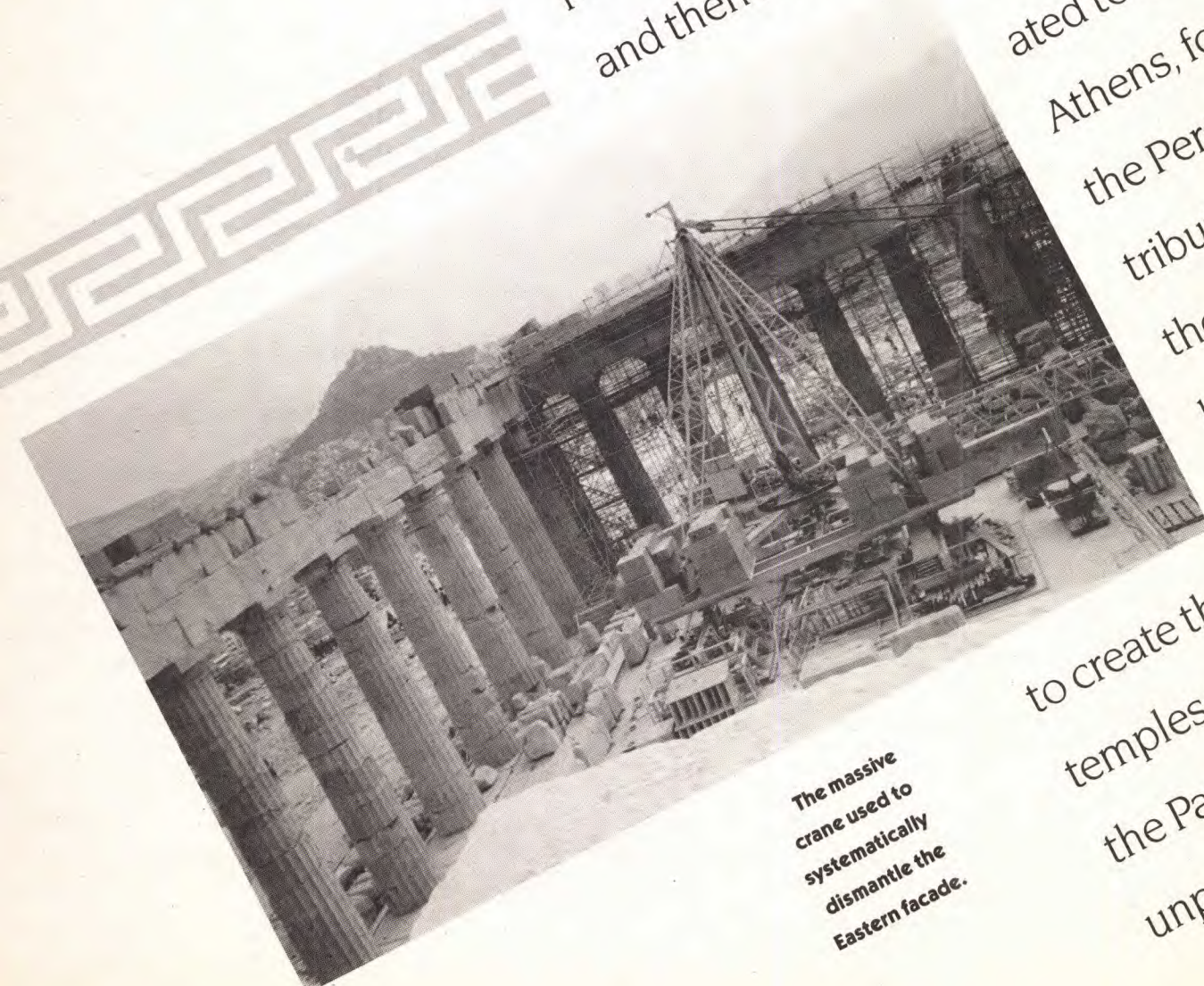
The western facade, soon to be covered by scaffolding, untouched since the "liberation" of the late 1800s.

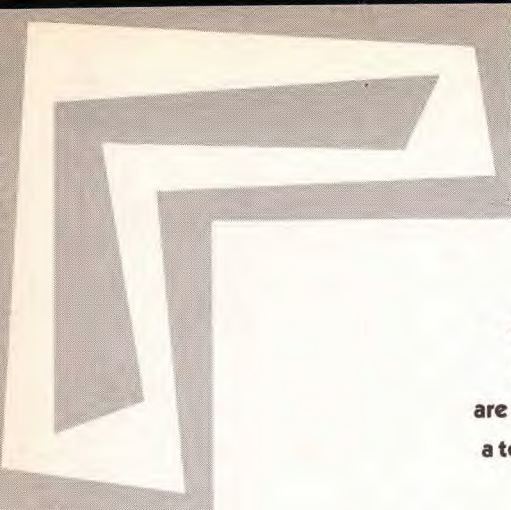
Left: The Parthenon's outer ring of Doric columns. Photo courtesy Heliogalleries, New York City.

Originally constructed by the "dry" technique, the Parthenon was built without the use of mortar. The skill of the ancient stonemasons was such that the resulting joints were less than 1/100 millimeter wide. While originally constructed of 13,400 stone blocks and drums, there are over 60,000 building fragments larger than 20 centimeters atop the Acropolis today. Each of those pieces is being photographed, measured, documented... and then replaced in its original position.

The Parthenon was originally created to thank Athena, patroness of Athens, for the Greek triumphs in the Persian Wars. With the financial tributes demanded by Athens of the other Greek city-states, Athens brought together the greatest artists and artisans of the age to create this temple. While many Greek temples were begun but never finished, the Parthenon was completed in an unprecedented ten years.

The massive crane used to systematically dismantle the Eastern facade.






Ravages of
cannon blasts
and pollution
are evident under
a temporary roof.

Far right: The
Parthenon "frieze,"
blackened by
exhaust fumes,
will be restored.



Workmen prepare to
hoist a repaired
piece of the cornice
back into place
on the eastern
pediment.



For 200 years, the Parthenon attracted geniuses in all forms of art and thought. Socrates, Plato, Aristotle, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus and Thucydides all lived, walked and taught in the shadow of this building.

By the Second Century A.D., however, Roman emperors—especially Hadrian—began to change Athens' public buildings. While the Goths in the Fourth Century started the Parthenon's real decline, it was the Roman Emperor Justinian in 529 who dealt the actual deathblow to the Olym-

pian gods, converting the Parthenon into a Christian church.

The Turkish conquest in 1456 was followed by 400 years of occupation, leaving the Parthenon with the incongruous addition of a minaret. One section was even used to store gunpowder and, in 1687, was hit by a Venetian cannonball, destroying the roof and much of the northern wall. During the next 150 years Turkish sultans allowed favored visitors to carry away statuary and reliefs from the Parthenon—including the Elgin Marbles now in the British Museum.



A "quick" restoration with cement and iron rods was done 100 years ago when Greece achieved its independence from Turkey. Not surprisingly, the cement is crumbling and the iron has been rusting for decades. Most recently, pollution has created what technicians are calling a "cancer of the marble."

The Greek government undertook the preservation of their national treasure ten years ago and began to assess what needs to be done in order to save the monuments. The assembled technical crew will continue to work at least another ten years, though to what extent the Parthenon will be rebuilt is as yet undecided.



Iron from the century-old "repair" is being removed. The eroding concrete is being replaced with marble replicas. All damaging elements—earthquakes, flaking due to water and ice, acid rain, air pollution, pigeons, microscopic plants—are being considered as the Parthenon is cleaned and preserved...to stand for another 2500 years.

Joel Garrick is a member of the faculty of the School of Visual Arts and writes frequently for graphic design magazines. He teaches a class in Athens each summer.

Photographs were taken for U&Ic last summer. The series was featured in an exhibition at Helio Galleries in New York.



fyti
 FOR
 YOUR
 (TYPOGRAPHIC)
 INFORMATION

In the 1960s American automobile manufacturers were involved in what is now called the "Horsepower Wars." Each was trying to outdo the others by producing cars with ever higher engine horsepower ratings. America's driving public was led to believe that a bigger engine somehow made the whole automobile better.

Wrong.

Kerning: *Fine Typography or Marketing Hype?*

Before long many automobile engines were much more powerful than the other components of their drive-trains. The cars could accelerate in a straight line with remarkable speed, but cornering, braking, and stability were, in many cases, inferior to the "family" sedan.

In the 1980s type suppliers entered a similar kind of "war," each trying to outdo the other by incorporating more kerning pair combinations in their fonts. The logic was pretty much the same as used by the automobile manufacturers in the previous decades: bigger numbers equal better fonts.

Wrong again.

It's not that kerning pairs aren't important, and a goodly number of them are a valuable typographic asset, but just how many we really need seems to have gotten lost in the type vendor's quest

for increased market-share. So how many kerning pairs do we need? Are 150 enough? Or do we need more—say, 300, 500, 1500, or even 5000? There is a correct number—but it varies. Just as a small commuter car doesn't need a 300 horsepower engine, while a large sports car could probably benefit from such power, the number of kerning pairs should vary from typeface to typeface. But more on this later.

A Definition

First, what is this thing called "kerning" that we seem to need so much of? The classic definition says that it is the selective reduction of white space between irregularly shaped letters to create even optical spacing in a line of text copy. (An important part of the definition is that kerning is about "little" in text copy. Inter-letter space adjustment in

A-

BV

To

DW

Before and after kerning:

Railways Railways

Swash letters generally need to be kerned:

Koala Koala

Words may be kerned by degrees:

Wail Wail Wail

large size display type is called "letter fitting" and here letter combination is subject to adjustment depending upon the size of type, the letters involved, and length of line.) In handset metal type, kerning letters were those in which a portion of the character protruded beyond the designated body of the type. Cap 'Qs,' and swash versions of letters like 'F' and 'L' were typical kerned letters.

In the better shops (read "more expensive"), sometimes the typographers took the time to adjust spacing on characters which didn't come "kerned" from the factory. Letters like 'A' and 'W' were cut by hand, or filed down to allow an otherwise awkward letter combination to "color out" evenly. The problem with this kind of custom work was that it was very time-consuming, demanded great skill, and the filed down letters were then rendered useless for any future normal typesetting.

Kerning and Readability

Typographic fact: kerning is first cosmetic, and second an aid to readability. Kerning makes a page of text copy look better, and to the degree that a page has even spacing, the reader is likely to enjoy reading it; but kerning does not, in itself, make for improved reading. Numerous studies have shown that kerned copy does not necessarily improve reading speed or comprehension. What's more, the reader almost never realizes that he or she is reading kerned copy. Since it was expensive, took extra time to produce, and readers didn't really care anyway, kerning was one of those typographic niceties that never really caught on when type was set in metal, one letter at a time. When machine-set metal type replaced the setting of type by hand, kerning ceased to exist.

Then phototype came along, and with it the ability to selectively move letters around virtually at will. Kerning made a comeback! But with the first phototypesetters, kerning was still a manual operation that required skill—and a good memory. The operators had to remember which letters to kern, by how much, and at what point sizes. In the early days of photocomposition the better equipment operators could easily be identified by the sheets of paper with handwritten kern tables tacked to the wall above their keyboards. As phototypesetting equipment became more sophisticated, and "front end systems" began to replace simple keyboards, kerning tables became computerized. These first computerized tables were, however, still pretty basic and offered only a hundred or so kerning pairs. When digital typography was born, and type-editing software reached its all-time high for

refinement and ease of use, more kerning pairs were obviously among the first things on every typographer's "wish list." But even with all this available power and capability, kerning pairs were limited to a few hundred.

The Old-Timers Got It Right

Why? Because typographers don't need any more. If a typeface is designed with care, and spaced properly (old-timers call it "united"), it should color-out well on its own. Automated typesetting equipment (whether metal, photo or digital) requires a "spacing system" to produce acceptable typography. This "system" is nothing more than a number of defined "width spaces" which enclose letters and their surrounding white space. In the 1920s type designers had to make do with a coarse system that allowed only 18 width values. (Take a look sometime, and flip through an old metal type specimen book to see how well these old type designers could do with just 18 units.) In the 1970s the available spacing values were upped to 54. Today, spacing values are limited only by the resolution of the output device. What's this all mean? That a good typeface design should space just fine right out of the box.

But still there will be the occasional letter combination that cannot be made perfect with normal spacing, and a few (or even quite a few) kerns can help almost any block of text copy. How many kern pairs do you need? 100 is a good number; 400 is better, and 800 is downright super. At 1500 the number becomes something of an overkill, and anything above 2000 is just silly. And what's more, not every typeface will need the same number of kerns or the same kerned pairs. Kerning requirements can vary from type-

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face family to typeface family—and even from face to face within the same family. Kerning isn't like buying "one size fits all" socks.

And the good news is that most major suppliers of type take the time to make a reasonable number of kerning pairs part of the fonts they sell. They determine, as part of the design and production process, which are the necessary kern pairs and what the kerning values should be. The best suppliers offer fonts which require virtually no hand-tuning on the part of the type user.

On Achieving Maximum Kerning

If you insist on having mega-kerning capabilities, you need to remember two important things: one, either you or someone else will have to determine the individual kerning values; and two, if you do the determining, be prepared for a lot of tedious work. A thousand pairs in a hundred or so faces, even if you spend only a couple of minutes on each pair, means about 3000 hours devoted to the project—and that's a lot of work in anybody's language! If you choose to purchase "off the shelf" kerning pairs remember that most of the very large kerning tables come from software companies—not type suppliers. (Ask yourself who creates all those kerning values, trained typographers—or maybe somebody else?)

A Good Place to Start

If you're looking for the most basic starting point, the following are the top 20 most-used kern pairs.

Yo We To Tr Ta Wo
Tu Tw Ya Te P. Ty Wa
yo we T. Y. TA PA WA

If you are interested in building a world-class palette of kerning pairs the above list could be multiplied by a factor of 20 or even 40! Rather than give you a list, which will change somewhat from typeface to typeface anyway, below are a list of guidelines for determining your own set.

- Commas, periods and quotes almost always have to kern.
- Cap and lowercase letters with outside diagonal strokes require kerning more often than not.
- 'T', 'L' and 'P' generally need to be kerned with non-ascending lowercase letters.

Kerning in text copy is a good thing. It creates a more attractive page, it probably eases the reading process, and it shows that you care about your work. (It's a detail worth sweating.) It's not, however, a guarantee of typographic perfection or a satisfactory way of dealing with a poorly spaced typeface. Whether it's automobiles or typefaces, numbers alone do not make the product a good one.

Allan Haley

Kerning:

Listed below are the steps to follow to manually kern individual letters on the screen in the most frequently used personal computer software packages. (It's also possible with a special utility or as part of the program in QuarkXpress to make global changes to the automatic kern pairs.) Kerning on the screen does not affect the kerning tables that are built into each font. Most programs default to the automatic pair-kerning option, which uses each font's pair-kerning tables to adjust the letterfit. Typically only page layout and illustration programs offer the potential for manual kerning; it's not possible to kern in most word processing, paint or draw packages.

When kerning in any software program, the units removed are often so small you won't see the effect on the screen. Yes, in order to perfect the kerning you must print a number of proofs. Adobe Type Manager™, a software utility available for both the Mac and the PC, renders most fonts on the screen with their true outline, eliminating the jagged edges that can make it impossible to predict the results of manual kerning.

Most of the space increments for kerning are in relation to an "em." An em is a unit of space that is dependent on the type size. In metal type, it was a little square piece of lead that was as tall as the point size, say 12-point, and as wide as the point size. With electronic type, the same principle applies—if you are working with 48-point type, an em space will be 48 points wide; in 9-point type, the em is 9 points wide. Thus, when the kerning factor is dependent on ems, the actual size of the increments will be proportional to the text size.

Keystrokes for Desktop Publishing



Letraset DesignStudio™ 1.01

DesignStudio kerns in units of 1/1000 (.001) of an em.

When you kern using keyboard commands, the default increment is 1/100 (.01) of an em. The units are added or deleted from the space to the left of the selected characters.

- For each procedure, first select a range of text with the I-beam tool.
- If you select a word, don't select the first character, as that will cause units of space to be added or deleted from the word space.
- If you want to kern between two characters, select the one on the right.

To kern from the keyboard using the default increment (.01) of an em:

- To delete units, press Command—← (left arrow).
- To add units, press Command—→ (right arrow).

To delete units, using custom increments:

- From the Format menu, choose "Horiz Spacing..."
- Click the "Kern" button.
- In the "Amount" edit box, enter a value from 0 to .250.
- To see the effect, click the "Apply" button. When you're satisfied, click OK.

To add units, using custom increments:

- From the Format menu, choose "Horiz Spacing..."
- Click the "Letterspace" button.
- In the "Amount" edit box, enter a value from 0 to 7.000.
- To see the effect, click the "Apply" button. When you're satisfied, click OK.

To remove any kerning or letterspacing:

- From the Format menu, choose "Horiz Spacing..."
- Click the "Kern" button or the "Letterspace" button, whichever is appropriate.
- In the "Amount" edit box, enter 0 (zero). Click OK.



Letraset ReadySetGo!™ 4.5a

ReadySetGo! kerns in units of 1/1000 (.001) of an em.

When you kern using keyboard commands, the default increment is 1/100 (.01) of an em. The units are added or deleted from the space to the left of the selected characters.

- For each procedure, first select a range of text with the I-beam tool.
- If you select a word, don't select the first character, as that will cause units of space to be added or deleted from the word space.
- If you want to kern between two characters, select the one on the right.

To kern from the keyboard using the default increment (.01) of an em:

- To delete units, press Command—← (left arrow).
- To add units, press Command—→ (right arrow).

To delete units, using custom increments:

- From the Format menu, choose "Kern..."
- Enter a value in the edit box from 0 to .5.
- To see the effect, click the "Apply" button. When you're satisfied, click OK.

To add units, using custom increments:

- From the Format menu, choose "Letter-space..."
- Enter a value in the edit box from 0 to 7.000.
- To see the effect, click the "Apply" button. When you're satisfied, click OK.

To remove any kerning or letterspacing:

- From the Format menu, choose "Letter-space" or "Kern," whichever is appropriate.
- Enter 0 (zero) in the edit box; click OK.



Adobe Illustrator® 88

Illustrator 88 does not kern type. If you want to adjust

the space between letters, you must set each character in its own text block and then pick up each one and physically move it into position.



Adobe Illustrator 3.0™

Illustrator 3.0 measures its kerning values in 1/1000 of an em. The term "kerning"

in Illustrator 3.0 is specifically applied to the space between two selected characters; when a range of text is selected, Illustrator calls it "tracking." (Tracking is available in all the page layout programs, where it usually functions in a slightly different sense than kerning.)

- To kern, use the type tool to click the insertion point between the two characters you want to kern. The menu and dialog box will have "Kerning" options.
- To track, use the type tool to select a range of text. The menu and dialog box will have "Tracking" options.

Auto pair-kerning does **not** default to On. Auto kerning is character-specific in this program, rather than paragraph-specific, as in most other programs.

To use the Auto-Kern option to kern:

- With the type tool, click between two characters.
- From the Type menu, choose "Style," or press Command—T.
- Click in the "Auto kerning" checkbox. If there is a kerning table value for the two characters, it will appear in the "Kerning" edit box. If there is none, the default of 0 will appear. If you enter any manual kerning values in this edit box, they will override the auto kerning.

To kern/track in a specific increment:

- From the Type menu, either choose "Kerning" or "Tracking" to get their mini-dialog boxes, or choose "Style" (press Command—T) to get the "Type Style" dialog box.
- In the "Kerning" or "Tracking" edit box, enter a positive number to add space; enter a negative number to delete space. The value you enter will be the number of parts of 1000 of an em; e.g. -43 would delete 43/1000 of an em space.

You can kern/track from the keyboard, and you can set the exact increments that each kerning or tracking keystroke shortcut will use; for instance, you can set 12/1000 or 153/1000 as the increment of space to add or delete. The default is 20/1000 of an em.

To change the default keyboard increment values for kerning and tracking:

- From the Edit menu, choose "Preferences," or press Command—K.
- Click the "Type Preferences..." button.
- In the "Kerning/Tracking" edit box, enter a positive value.

To track/kern from the keyboard, using the value set in "Preferences" (above):

- Select the text, or set the insertion point between two characters.
- To delete space, press Option—← (left arrow).
- To add space, press Option—→ (right arrow).

To track/kern from the keyboard, using five times the value set in "Preferences" (above):

- Select the text, or set the insertion point between two characters.
- To delete space, press Command—Option—← (left arrow).
- To add space, press Command—Option—→ (right arrow).

To view the kerning value between two characters:

- With the type tool, set the insertion point between two characters.
- Press the Option key.
- The total kerning value for the two characters is displayed in the lower left corner of the screen.



Aldus FreeHand™

FreeHand can kern in coarse increments of 1/10 (.1) of an em, or in fine increments of 1/100 (.01) of an em, up to

±2 ems. You can only kern between two characters at a time; you cannot kern over a range of text.

- With the pointer tool, double-click on the text you want to kern.
- In the "Text" dialog box, click to set an insertion point between the two characters.

To delete fine units (.01):

- Press Command—← (left arrow) or Command—Backspace/Delete key.

To delete coarse units (.1):

- Press Command—Shift—← (left arrow).

To add fine units (.01):

- Press Command—→ (right arrow), or Command—Shift—Backspace/Delete key.

To add coarse units (.1):

- Press Command—Shift—→ (right arrow).

To remove kerning:

- Retype the text.

You won't see any changes in the "Text" dialog box. Move the dialog box so you can see the characters on the page. Click the "Apply" button to see the effect in the illustration (you'll notice the kerning value is displayed in the information bar). When you are satisfied, click OK.

(continued on page 52)

Beasts of the

by Scott Gutterman



BESTIARIO

Una guida di

JUDITH



EDIZIONI

A *Dante Bestiary* can be thought of as a collaboration between artist Judith Mason, publisher Casper Schmidt of Ombondi Editions in New York, and the words and spirit of the great Florentine poet Dante. Mason and Schmidt, at least, had worked together once before, on an illustrated book, *Butterfly Woman*, *Butterfly Hill*, which featured Mason's drawings and collages and a poem by Wilma Stockenström. But *A Dante Bestiary* is a far more ambitious undertaking. It offers selections from *The Divine Comedy*, all of which describe a wild array of animals, real

and imaginary, along with Mason's corresponding drawings.

This book, however, is no ordinary illustrated volume of poetry, any more than Dante was your run-of-the-mill rhyme spinner. Besides offering its own startling vision of the creatures of hell, purgatory and paradise, *A Dante Bestiary* betrays a level of craftsmanship that is seldom found in the making of books today. Like the illuminated manuscripts of the Middle Ages, it is a book as a work of art.

Mason, working in her studio in Broederstrom, South Africa, chose the

Imagination

DANTESCO

offset litografie e un saggio di

MASON

*Alle varie belve, creature, mostri,
Forme, ed esseri immateriali tratti da*

**LA DIVINA COMMEDIA di
DANTE ALIGHIERI, il fiorentino**

Con passi scelti

Pubblicato a New York nel 1989 da

OMBONDI

passages she would illustrate, and within six months completed 60 accompanying drawings. Previously, Schmidt had contacted noted calligrapher Arthur Baker about the possibility of creating a new typeface for the book. Baker did several studies before developing a loose, heavily shaded typeface based on Gothic cursive. The final version was christened "Visigoth"; among its features were unusual ligatures, such as "qu." Visigoth was developed and digitized by Cynthia Hollandsworth, and the texts were set in Poughkeepsie, New York. The typeface

has been released since then by Agfa Compugraphic.

The actual making of the book required several transcontinental hops between New York, South Africa, and Italy, where Mason moved after completing her drawings. Some initial proofs were pulled in August, 1988, in order to find the right print and paper combinations. In December of that year, Schmidt and Mason got together and laid out the book in one week. Rather than have text and image on facing pages throughout, the two sought to make what Schmidt

refers to as "syncopated layout," in which the imagery appears in various sizes and at various intervals.

Once the order of the book had been mapped out, Bruce Attwood, a master printer and Mason's husband, began the arduous task of realizing it. Both text and illustrations were printed on a single-color lithographic offset press. Plates were photographically made from line scans of the pencil drawings. This made it possible for Attwood to print the graphics while maintaining the quality of Mason's meticulously executed drawings. Color was



THE EYES OF THE ENVIOUS WIRED SHUT

*I cannot think there walks the earth today
a man so hard that he would not be moved
by what I saw next on that ashen way.*

*For when I drew near and could see the whole
penance imposed upon those praying people,
my eyes milked a great anguish from my soul.*

*Their cloaks were made of haircloth, coarse and stiff.
Each soul supported another with his shoulder,
and all leaned for support against the cliff.*

*The impoverished blind who sit all in a row
during indulgences to beg their bread
lean with their heads together exactly so,*

*the better to win the pity they beseech,
not only with their cries, but with their look
of fainting grief, which pleads as loud as speech.*

added in the negative spaces of some of the drawings, and was printed from plates made with ink-and-water repulsion effects on mylar, creating some spectacular efforts. The final image in each book, "The Direct Vision of God," is embellished with gold leaf by hand, and an original oil painting on vellum is tipped into each edition at the story of Paolo and Francesca.

The book was printed on Rives BFK paper that Schmidt had purchased in New Jersey and shipped to Pretoria in order to avoid having to pay the 60%

surcharge levied on "luxury" goods bought within South Africa. Despite the expense of the paper, many pages had to be printed in third or even fourth versions before everyone was satisfied. Furthermore, Attwood had to modify his press in order to feed the paper, since the dry African air created unusual amounts of static. Finished pages were shipped to Schmidt in New York, where they were collated and their edges were hand-torn to a deckle edge by Schmidt's assistant, Edgar Soberón.

But the book's transcontinental journey was not yet complete. When Schmidt went looking for a place to bind and box these very weighty tomes, he found the finest craftsmen located in various parts of New England. The books were handbound by Eric Zimmerman of Markey & Asplund, in Foster, Rhode Island. He also created false spines for the books so that the pages would open up flat, the better to see the images that spilled across the spine in most of the double-page spreads. He bound the books

in calf vellum, with quarter leathers of sheepskin and a buffalo hide imprint. The lipped clamshell boxes in which the books are nested were fabricated by Stuart Einhorn of Portfoliobox, Inc., in Providence, Rhode Island. The boxes are covered in black Italian book cloth and lined with salmon-colored ultrasuede. The books' titles were embossed on the covers in matte black film by Adolph Bauer.

The fruits of all these esthetic labors are apparent throughout. Mason's drawings have an expressive urgency that suits their subject. A drawing depicting "The Wood of the Suicides," for instance, where those who have taken their own lives are turned into trees, shows a hand transforming into a tree, running red with blood, and with half a razor blade sitting at its root. With its careful juxtapositions of imagery that is traditional and contemporary, fantastic and mundane, the book newly awakens the horror and sublimity of Dante's vision.

Schmidt published *A Dante Bestiary* in English in a signed, limited edition of 110, and in the original Italian in an edition of 15. The audience for these kinds of finely wrought books—known variously as *livres des artistes* or *livres de luxe*—is quite limited, and the \$5200 price tag per book only adds to their preciousness. Nonetheless, several new projects of limited-edition artist's books are under way at Ombondi Editions. For these projects, Schmidt is working again with Arthur Baker to develop new typefaces, two of which are named after Rabelais' great comic figures, Gargantua and Pantagruel. Schmidt seems to be heeding the advice of Virgil, who, in the *Inferno*, scolds Dante with the words, "Up on your feet! There is not time to tire! The man who lies asleep will never waken fame, and his desire and all his life drift past him like a dream, and the traces of his memory fade from time like smoke in air or ripples in a stream."

Scott Gutterman writes frequently on art and design. He is senior editor of The Journal of Art and is co-author of the recently released The Art of Miles Davis published by Prentice Hall Press.

One of the damned came racing round a boulder,
and as he passed us, a great snake shot up
and bit him where the neck joins with the shoulder.

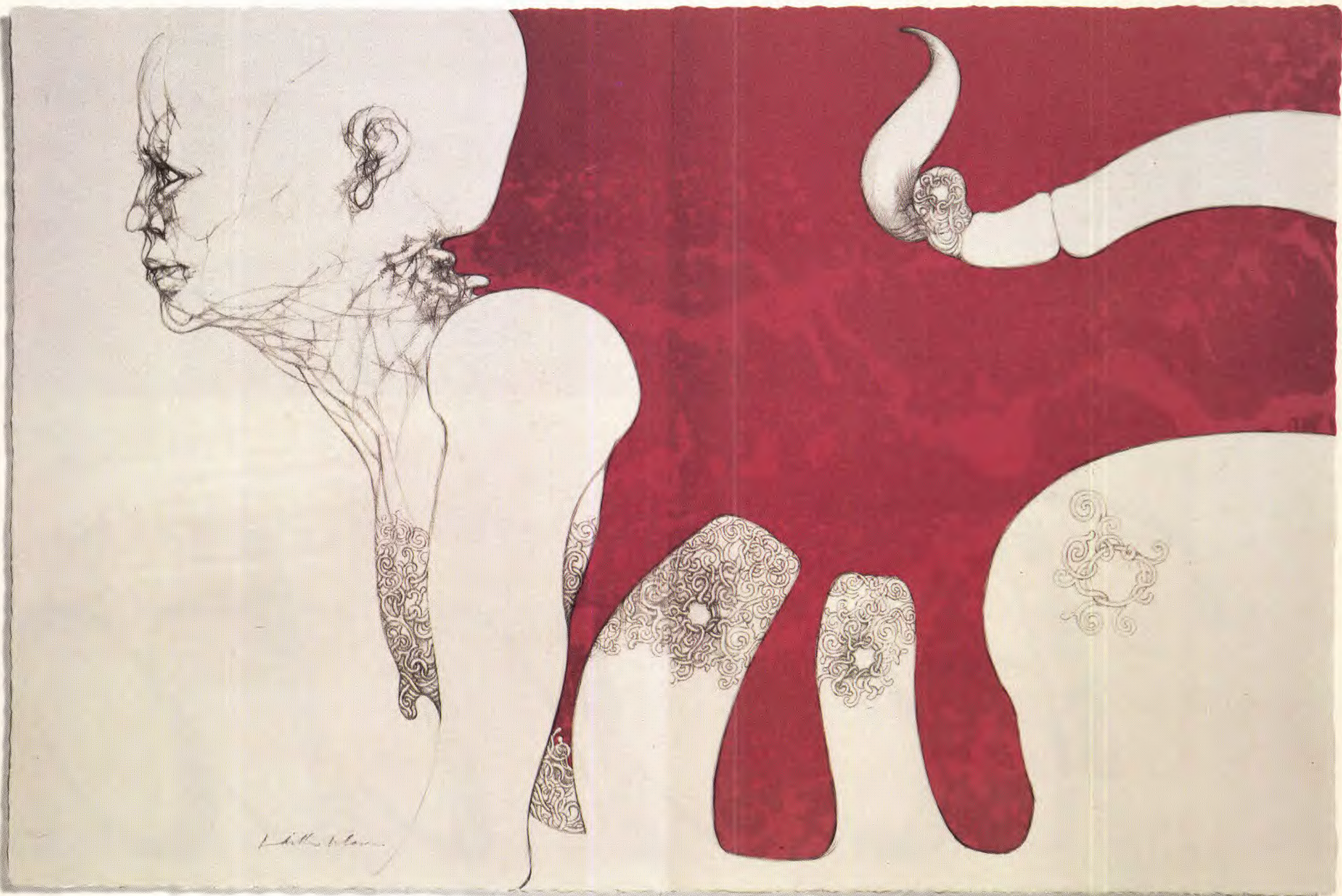
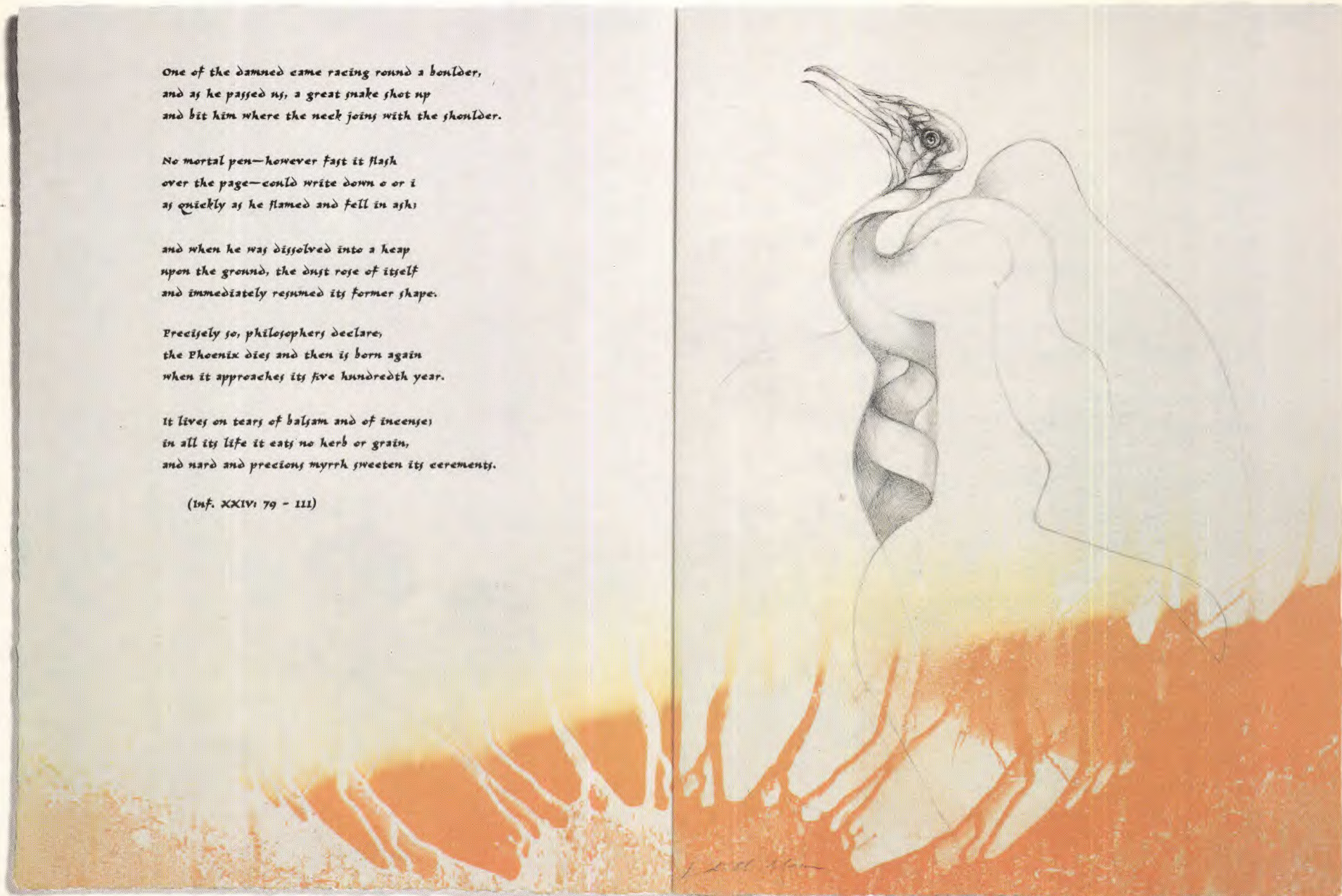
No mortal pen—however fast it flash
over the page—could write down o or i
as quickly as he flamed and fell in ash:

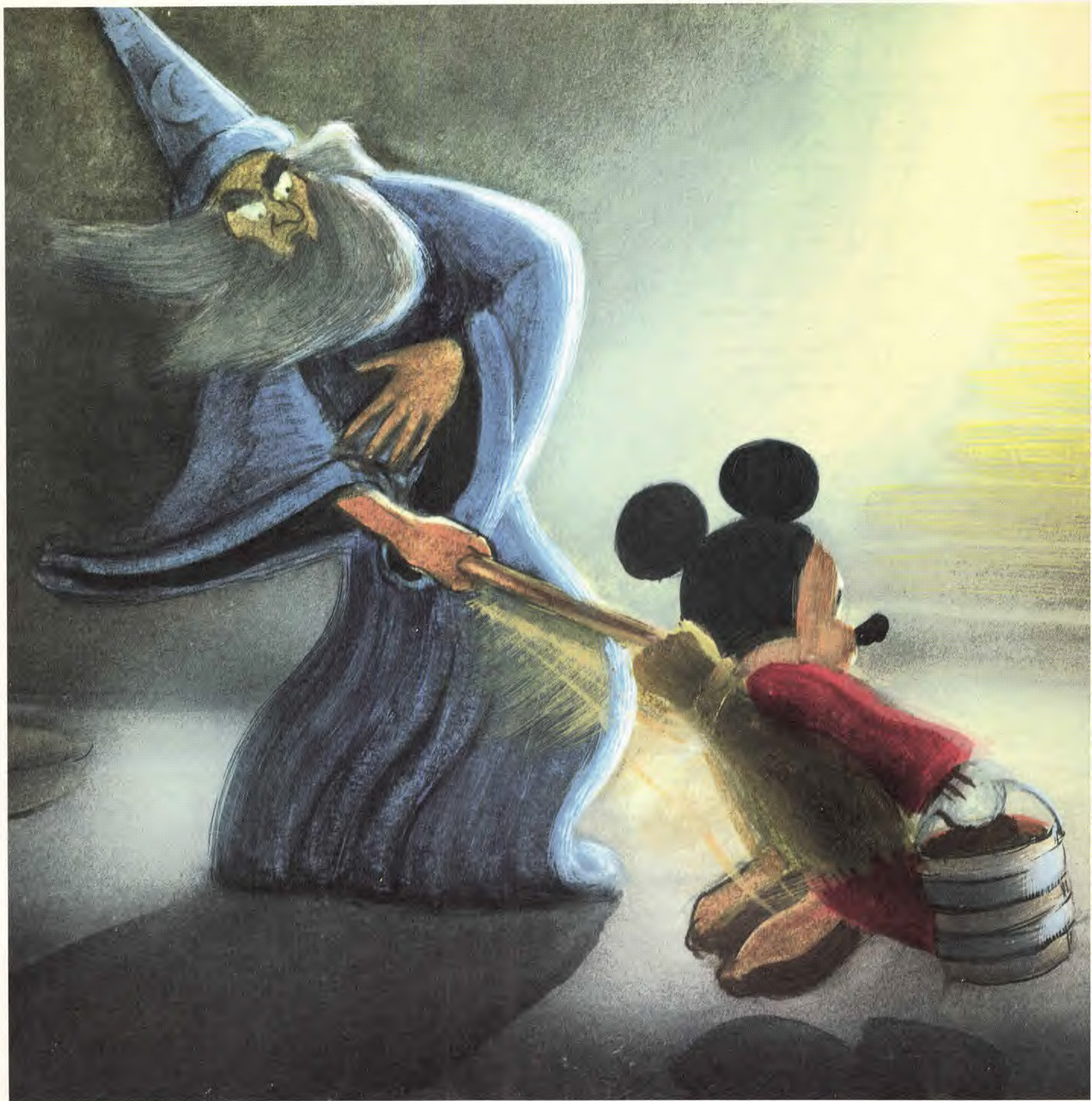
and when he was dissolved into a heap
upon the ground, the dust rose of itself
and immediately resumed its former shape.

Precisely so, philosophers declare,
the Phoenix dies and then is born again
when it approaches its five hundredth year.

It lives on tears of balsam and of incense;
in all its life it eats no herb or grain,
and hard and precious myrrh sweeten its elements.

(Inf. XXIV, 79 - 111)





The Unseen Art of
Fountain

Left and bottom: Two examples of the color storyboard of *The Sorcerer's Apprentice* prepared in gouache by art director Tom Codrick in early November, 1937. The boards were photographed sequentially onto a Leica Reel, a film synchronized to the musical soundtrack in order to test the staging of the whole piece before proceeding with expensive animation. Courtesy Christie's East.

Below: Two red conte crayon studies, circa 1937, of silent movie actor Nigel de Brulier, the model for the Sorcerer in *Fantasia's* Mickey Mouse sequence, *The Sorcerer's Apprentice*. The Disney studio maintained its own art school on the studio lot and life studies of models were often adapted to the current production's cartoon characters. Courtesy Sotheby's.

A moody story sketch in pastel (perhaps by Elmer Plummer) of the dancing mushrooms entering a forest. In the final film, a black teardrop and spotlight effect proved a less expensive background for the terpsichorean fungi.



by John Canemaker Last fall, Walt Disney's *Fantasia* turned 50. To honor the legendary animation and the art of sound production, the Disney studio re-released the film nationwide in October with a dazzlingly spruced up soundtrack and picture.

Over a two-year period, Leopold Stokowski's original soundtrack was restored and reprocessed to remove hisses, pops and other imperfections. The resulting dimensional clarity approximates 1940's so-called "Fantasound," Stokowski's experimental system that used 96 speakers to give moviegoers their first stereophonic sound experience.

The picture received equally meticulous restorative care: YCM Laboratories, the team responsible for restoring *Gone with the Wind*, hand-cleaned original nitrate negative material one frame at a time and printed the film onto today's improved film stocks with precision lenses.

In the refurbished *Fantasia*, subtle nuances of color, motion and sound are revealed for the first time in half a century. Yet, for all its many visual and aural delights, the film remains one of Walt Disney's most controversial works.

Music purists have long been dismayed by Stokowski's Hollywood-ized interpretations of Bach, Beethoven, Stravinsky and the other five composers represented in the film, as well as the cavalier truncation of their scores. Others have balked at the very idea of visually interpreting classical music, especially when the imagery often suffers from a kitsch sensibility, the nadir of which is generally thought to be Disney's version of Beethoven's *Pastoral Symphony*, which a critic in 1940 called "Olympus in diapers."

•
sior

Below: The fantastic colors and shadow shapes of the live-action sections of *Fantasia* featuring conductor Leopold Stokowski and the Philadelphia Orchestra is suggested in this watercolor. Courtesy Christie's East.

Bottom: Delicate dewdrop fairies lend a luminous shimmer to a cobweb in a watercolor of breathtaking quality by story person Bianca Majolie (Heilborn), one of only three women who worked in a creative capacity on *Fantasia*. Until recently, women in the male-dominated animation industry were most often employed in the cel ink-and-paint department.

Right: "Mlle. Upanova," ostrich prima ballerina from *Dance of the Hours*, shown in a pastel rendering à la Degas (probably by designer Campbell Grant), was modeled on the ballet star Irina Baronova, who posed for the Disney artists. Courtesy Pierre Lambert.

Right bottom: Walt Disney (right) discusses musical concept for *Fantasia* with Leopold Stokowski in a meeting at Disney Studio in 1937.



However, *Fantasia* is also mainstream animation's most courageous creative leap. For example, Disney's use of abstraction designs for Bach's *Toccata and Fugue in D Minor*, timid though it may be, represents a willingness to reach out and stretch the esthetic borders of commercial animation. And there is much that is extraordinarily beautiful in the film. Certainly a high level of technical perfection was reached in *Fantasia* that remains unsurpassed.

Mickey Mouse's battle with diabolical brooms in *The Sorcerer's Apprentice*, the balletic flora and fairies in the *Nutcracker Suite*, and the zany ballet of hippos and ostriches in *Dance of the Hours* are inspired marriages of music and motion used to tell a story. Disney's animators and technicians proved capable of bringing to life anything and everything the story department could think up, be it dancing mushrooms, Pegasus soaring above the clouds or the forces of nature from volcanoes to monsoons. Light, color and motion expressed both a magical mood (i.e., the delicate

fairylane of the "Nutcracker") and a power (i.e., the Devil in *Night on Bald Mountain* or dinosaurs battling in *Rite of Spring*) that one would never have thought possible in the animated cartoon before *Fantasia*.

Over a million drawings finally reached the screen, but an equal amount of preliminary art was created to make visible the invisible ideas in the imaginations of Walt Disney and his staff. The preparatory inspirational sketches—experimental character designs, rough ideas for staging, color and movement—are as exciting as what finally ended up on the screen, if not more so.

In the assembly-line process that leads to a finished animated cartoon, many hands conform the idea sketches and animator's drawings to make them look like the work of one person (in this case, the producer, Walt Disney). Cleaned-up animator's drawings are traced and painted onto sheets of celluloid acetate ("cels"), which are positioned over backgrounds and photographed frame-by-frame.

Disney hired the renowned children's book illustrator, Kay Nielsen, to design and color-key the eerie Night on Bald Mountain sequence. This magnificent pastel rendering of the Devil commanding a swirl of demons and witches is Nielsen at his most lush and stylized. Collection of Mike and Jeanne Glad.

Bottom: A character model suggestion in pen-and-ink and watercolor for a hippo ballerina from *Dance of the Hours*, is based on designs adapted from the art of Heinrich Kley and T.S. Sullivan.



The preliminary artwork is free from the technical strictures of the cel method. Drawings are done in a variety of media, including pastel, watercolor and charcoal on paper, which lends a spontaneity and more expressive quality to the art, and allows the graphic signature of the individual artists to announce itself.

Featured here are examples of a small portion of the beautiful "unseen" art of *Fantasia*, which has recently become much sought after at animation art auctions at Sotheby's and Christie's East.

© John Canemaker 1991.

All art is © Walt Disney Pictures. All Rights Reserved.

John Canemaker is an animator and author. His most recent book, *Felix, the Twisted Tale of the World's Most Famous Cat*, will be published by Pantheon in Spring, 1991. He is currently animator for "The Creative Spirit," an IBM-sponsored series.



26
LETTERS
LETTERN
LETTRES

An elaborate annual and calendar for 1991 is a tribute to type and letterforms. It is a collaborative project designed by Banks&Miles in London. Colin Banks explains how it was devised.



Title: logo of ATypI's 26 Letters.

ITC Weidemann

Prof. Kurt Weidemann
International Typeface Corporation

1991 ITC Weidemann International Typeface Corporation
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

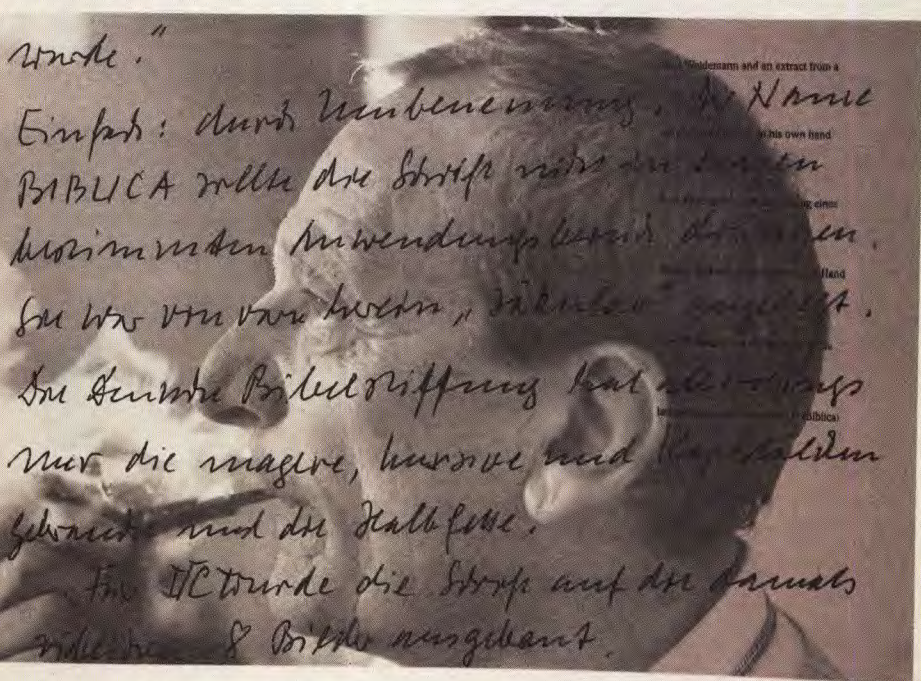
The ITC Weidemann family began life as 'Biblica', a typeface designed for use in setting the Bible, by Professor Kurt Weidemann, who teaches graphic arts and communication at the State Academy of Fine Art in Stuttgart, Germany. Biblica was designed in three versions, normal, italic and semi-bold. For marketing by ITC the original three weights were extended to eight including four italics, and the name was changed. Aaron Burns, the founder of ITC, had told Weidemann 'If you call it Biblica everybody will think that it's only for a holy book.'

Die inzwischen sehr verbreitete Schriftfamilie ITC Weidemann erblickte 1983 zunächst als 'Biblica' das Licht der Welt und war damals ausschließlich für eine neue Bibelausgabe konzipiert. Ihr Entwerfer ist der in Stuttgart lebende Prof. Kurt Weidemann (geb. 1921), Typograph, Graphiker, Texter und Werbeberater. Von 1962 bis 1983 lehrte er an der Staatlichen Akademie für Bildende Künste in Stuttgart Information und graphische Praxis, ab 1983 verbale und visuelle Kommunikation an der Wissenschaftlichen Hochschule für Unternehmensführung in Koblenz. Seit 1987 berät Prof. Kurt Weidemann, der zu den führenden Köpfen auf dem Gebiet der visuellen Kommunikation zählt, die Daimler Benz AG.

Au départ, la famille ITC Weidemann s'appelait (Biblica). Car il s'agissait d'un caractère destiné à la composition de la Bible. Kurt Weidemann enseigne les arts graphiques et la communication visuelle à l'Académie des Beaux-Arts de Stuttgart, Allemagne. Le Biblica originel comprenait un romain, une italique et un demi-gras. ITC en fit une famille de huit séries, y compris quatre italiques et lui donna le nom de Weidemann. Aaron Burns, le fondateur de ITC fit comprendre à Weidemann, qu'en appelant son caractère Biblica, il invitait les gens à supposer qu'on ne pouvait l'utiliser que pour des textes sacrés.



Biblic:
Wie aus der BIBLICA



June	Juni	Juin	Juzysta			
1991	July	Juli	Juillet	Lm		
Monday Montag Lundi	Tuesday Dienstag Mardi	Wednesday Mittwoch Mercredi	Thursday Donnerstag Jeudi	Friday Freitag Vendredi	Saturday Samstag Samedi	Sunday Sonntag Dimanche
24	25	26	27	28	29	30
<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>
15	16	17	18	19	20	21

Guardi

1991 Linotype AG
Linotype AG
Reinhard Haus

REINHARD HAUS (born 1950) is a type designer with a personal interest in Venetian art of the eighteenth century. His typeface, *Guardi*, issued by Linotype in 1989 is named after the brothers Gianantonio and Francesco Guardi who were the last famous members of the Venetian school of painting. The typeface *Guardi* is also described as a 'venetian'.

den Brüdern Gianantonio und Francesco Guardi erhalten. Sie zählen zu den letzten berühmten Vedutenmalern der heute vielbesuchten Lagunenstadt. Die Schrift selbst weist Stilmotive der venezianischen Renaissance-schriften auf.

REINHARD HAUS (geb. 1950) hegt ein starkes persönliches Interesse für die venezianische Kunst des 18. Jahrhunderts. Seine Schrift *Guardi*, die 1987 bei der Linotype AG herauskam, hat - der Neigung des Entwerfers folgend - ihren Namen nach

REINHARD HAUS (né en 1950) est un dessinateur de caractères qui a un goût prononcé pour l'art vénitien du dix-huitième siècle. Son caractère *Guardi* (Linotype 1989) porte le nom des frères Gianantonio et Francesco Guardi, les derniers grands maîtres de l'Ecole Vénitienne. Mais le *Guardi* n'en est pas moins ce qu'on appelle une vénitienne en anglais et une humaine en français.

abcdefghijklmnopqrstuvwxyzABCDEFGHIJ
KLMNOPQRSTUVWXYZ & 1234567890.,:;!()

abcdefghijklmnopqrstuvwxyzABCDEFGHIJ
KLMNOPQRSTUVWXYZ & 1234567890.,:;!()



Digitalization. Entering the key coordinates of the *Guardi* 'G' in the *Haruz* system.
Der Digitalisierungsprozess - Anweisung der Hauptkoordinaten des 'G' der *Guardi* mit dem *Haruz*-System.
Digitalisation. Les codes du 'G' de *Guardi* sont introduits dans le système *Haruz*.

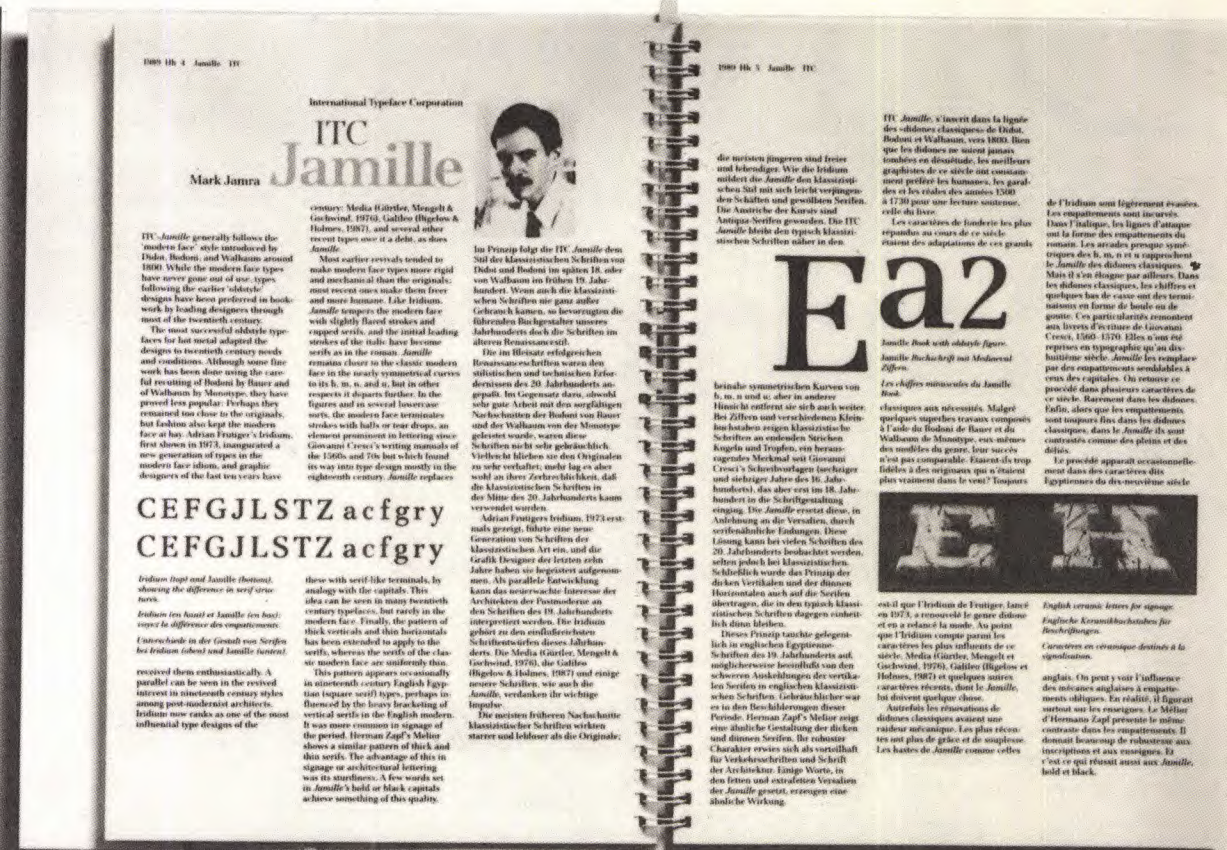
November November Novembre						
December Dezember Decembre						
Monday Montag Lundi	Tuesday Dienstag Mardi	Wednesday Mittwoch Mercredi	Thursday Donnerstag Jeudi	Friday Freitag Vendredi	Saturday Samstag Samedi	Sunday Sonntag Dimanche
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22

Banks&Miles have long been members of the Association Typographique Internationale, an organization that includes type machinery manufacturers, foundries and type designers. One of the aims of ATypI is to promote an understanding of letterforms among those who use them. The calendar and annual *26 Letters* is an international collaboration to highlight the qualities and differences of individual letterforms.

Work on the 1991 calendar began a year ago with Hans Dieter Reichert as design director in our London studio. Mike Daines, who normally works on digitizing typefaces, wrote the text, and we co-opted help from many others including the Belgian scholar, Fernand Baudin.

With Typostudio Schumacher-Gebler as the typesetter, co-editor and publisher in Germany, Banks& Miles orchestrated the efforts of 20 organizations from all over Europe and America involved in producing *26 Letters* to meet a tight deadline.

This year's version includes ITC Weidemann®, New Johnston™, Ellington™, ITC Novarese®, Bauer Bodoni®, URW Grotesk™, Lithos®, Tiger Rag™, Pro Forma™, Basta™, Bell, Telegraph Modern™, Guardi® and Utopia® among other typefaces. To produce the calendar, 20 forms in eventually 12



colors had to be printed, and binding the 168-page annual took 300 hours shared among three companies.

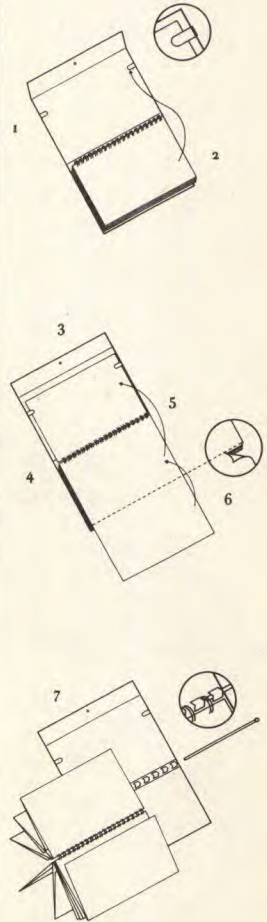
The format is that of a monthly calendar, type reference book, and a historical accounting of the development of typefaces and those who design them. This calendar and annual is published in English, French and German.

Why did we create *26 Letters*? Because we think that letterforms are important and we have found that people want to know about them.

Editor's Note: As U&lc was going to press we were informed that 26 Letters will not be available for 1991 due to technical difficulties. 26 Letters is expected to be available for 1992.

The "calendar" portion of each month is perforated for easy removal. At year-end a reference book of the featured typefaces remains. All text is printed in English, German and French. This spread from April, 1989, features ITC Jamille®.

Illustrations and instructions are included to show how to use the 26 Letters calendar and annual as a type reference book.



Drive Smart, The Sixth Annual Herb Lubalin International Student Design Competition Drive Sober

In 1988, more than 600,000 people in the United States were victims of alcohol-related automobile crashes; more than 23,000* were killed. These figures can't begin to measure the pain and grief experienced by the victims and their families and friends.

The risk at which we place ourselves and others when we drink and drive was the theme of the 1990 Herb Lubalin International Student Design Competition. The competition is based on an essay written by Lara Dhingra (then 15 years old) of Wilmington, Delaware, which received first prize (for her age group) in the 1989 Nationwide Poster/Essay Contest sponsored by Mothers Against Drunk Driving and National Car Rental System, Inc.

More than 1200 students from 23 countries created visual interpretations of Ms. Dhingra's essay, incorporating her words into their designs.

"Obvious" images appeared in many of the entries: empty liquor bottles, beer bottle caps, accident scenes, etc. On the other hand, graphically elegant solutions that were irrelevant to drinking and driving were also submitted. While the jury expressed

concern over the lack of thought demonstrated by many of the designs, this was not true of all the entries. Twenty-seven pieces relayed the power of message, quality of design and typography, and care in execution that the judges were looking for. These works were recently exhibited at the ITC Center in New York City. The first, second and third prize winners are shown on these pages.

The Herb Lubalin International Student Design Competition was established in 1984 to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, teacher, co-founder and principal of ITC, and first editor of *U&Ic*.

The call for entries for this year's contest, *Recycle!*, appears on pages 42-43 of this issue of *U&Ic*.

Laurie Burns

*Figures from the National Highway Traffic Safety Administration.



Jurors (from left to right): **Maxim Zhukov** (a Soviet designer with the Graphic Presentation Unit of the United Nations, New York, NY); **Jessica Weber** (Jessica Weber Design, New York, NY) and **Rolf Harder** (Rolf Harder & Associates, Inc., Montreal, Canada).



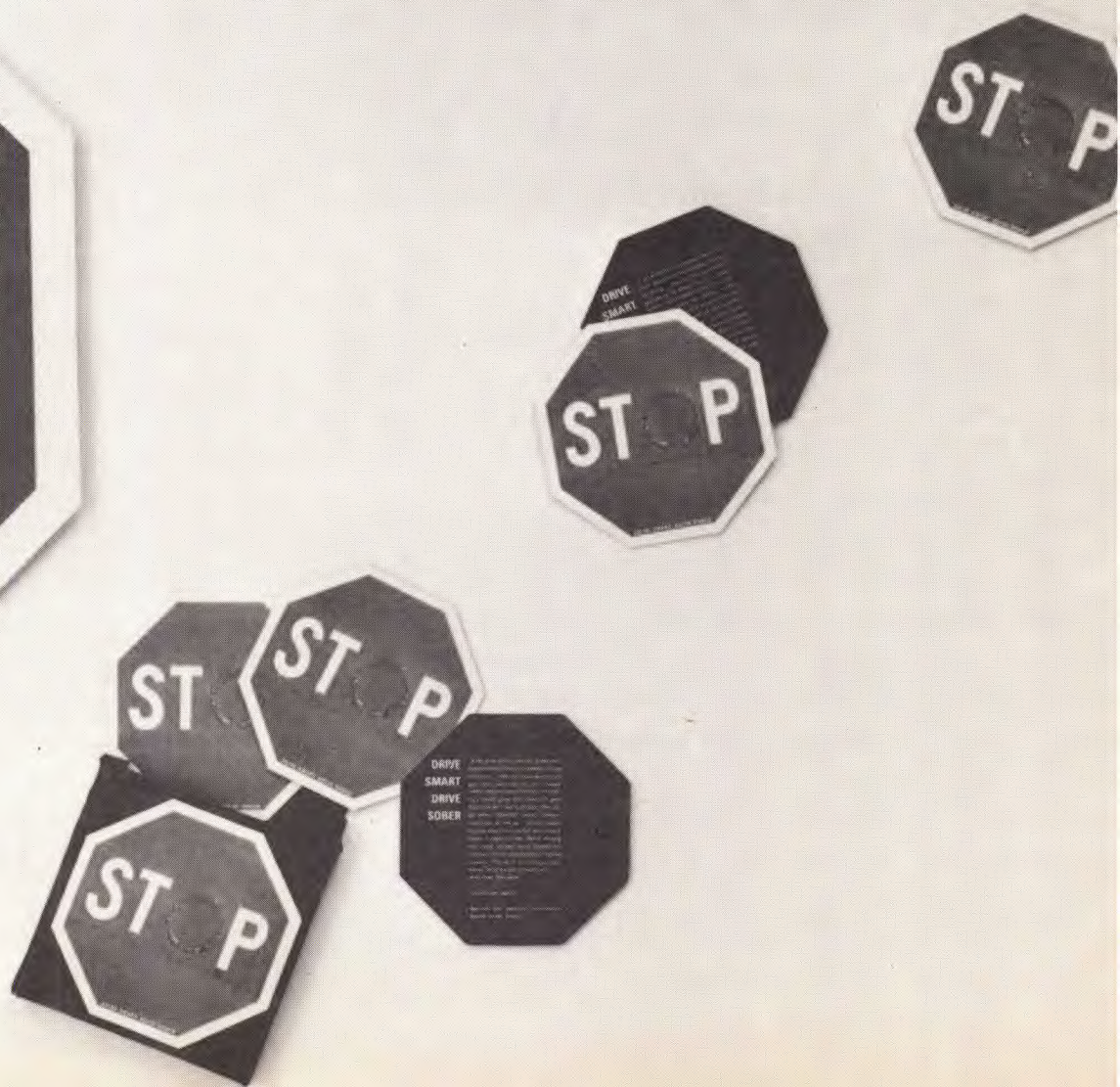
Winner of the 1990 Herb Lubalin Medal

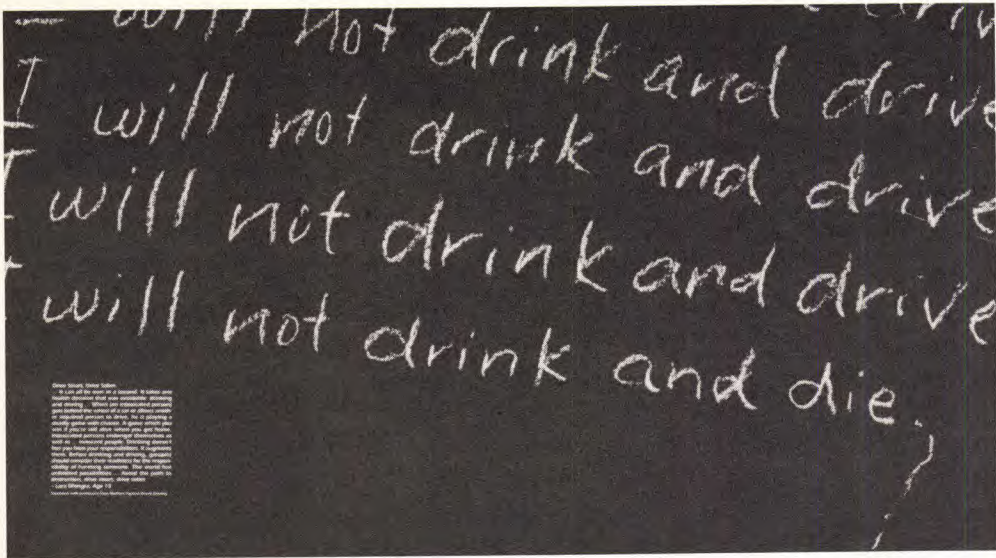
Freddie Lin

Montserrat College of Art, Beverly, MA

Tray: 17 inches in diameter;
coasters 4 1/2 inches in diameter.

A bar tray and coasters after drinks
have been served.





Third Prize

Cheryl Lunger

University of North Florida, Jacksonville, FL

24 x 13 inches

"I will not drink and drive, I will not drink and die." Learning a lesson by rote to avoid learning the lesson the hard way.



Third Prize

N. Drew Pope

University of Utah, Salt Lake City, UT

10 7/8 x 14 7/8 inches each

"Some things Just Don't Mix": Car keys and corkscrews, gasoline and bourbon.



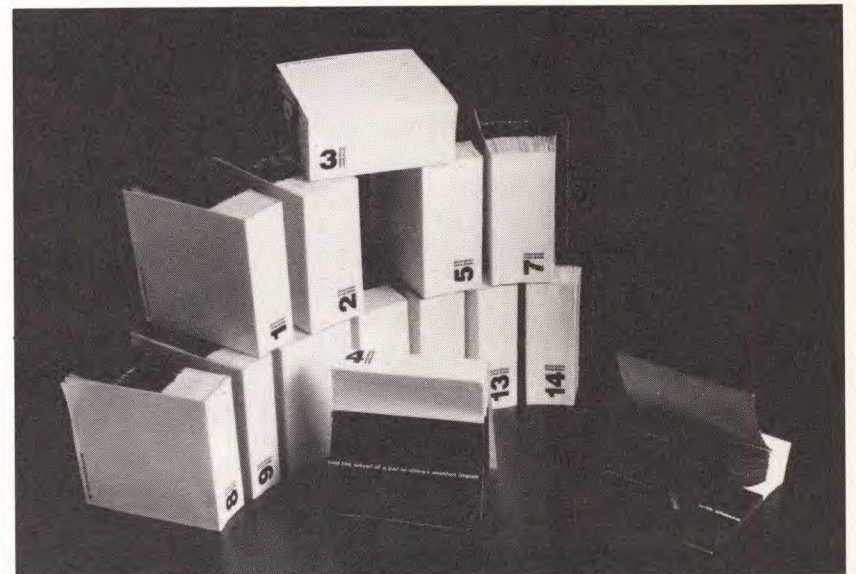
Third Prize

Christian Boros

Universität Wuppertal, Wuppertal, Germany

33 1/4 x 23 1/8 inches

Typographic illusion of increasing speed and the force of an automobile crash. After the crash, life, as it was known, ceases to exist.



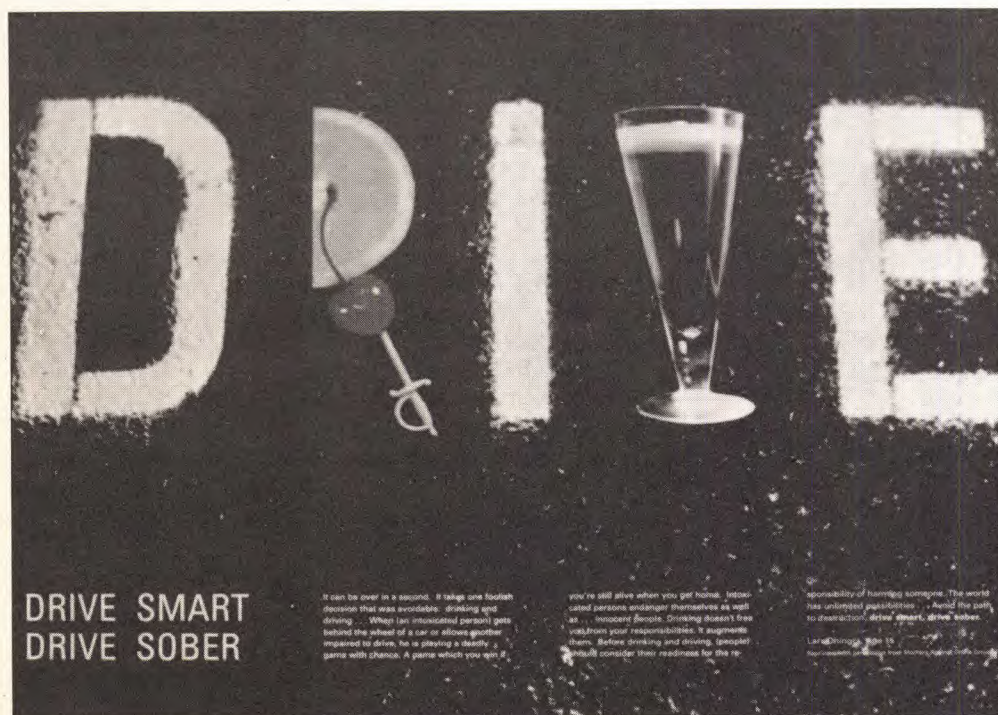
Third Prize

Chun Wo Pat and Frederic Durand

Cooper Union, New York, NY

Page size: 3 3/4 x 3 3/4 inches

Series of 14 flip books typographically illustrate Ms. Dhingra's message.



Other students included in the exhibition: Steven Blumenthal (Rochester Institute of Technology, Rochester, NY); Yvan Cledat (École Supérieure d'Arts Graphiques et d'Architecture Intérieure, Paris, France); Scott Alan Cocking (San Diego State University, San Diego, CA); Connie Davis (Massachusetts College of Art, Boston, MA); Keith Davis (Virginia Commonwealth University, Richmond, VA); Les Derby (Virginia Commonwealth University, Richmond, VA); Luns Derby (Virginia Commonwealth University, Richmond, VA); Kari Finley (Art Institute of Seattle, Seattle, WA); Holger Giffhorn (Bergische Universität Gesamthochschule Wuppertal, Wuppertal, Germany); Helena Ichbiah (École de Communication Visuelle, Paris, France); Stéphane Jungers (École Supérieure d'Arts Graphiques et d'Architecture Intérieure, Paris, France); Christoph Kohl (Fachhochschule Wiesbaden, Wiesbaden, Germany); Andrea Leupold (École de Communication Visuelle, Paris, France); Philip Lord (Wellington Polytechnic, Wellington, New Zealand); Mark R. McOmber (Alfred University, Alfred, NY); Irit Ofir (The Canadian Hadassah-Wizo Neri Bloomfield Design College, Haifa, Israel); Thomas Podnar (Indian River Community College, Fort Pierce, FL); Gregory Podnar Rose (University of Cincinnati, Cincinnati, OH); Thomas Serres (Bergische Universität Gesamthochschule Wuppertal, Wuppertal, Germany).

Third Prize

Michelle Russey

Virginia Commonwealth University, Richmond, VA

22 x 16 inches

Another look at the link between driving drunk and dying. The letters appear against a background of pavement.

characters

Q

What kind of answers do you get when you focus on typographic solutions?

A

Creative ones!

Just question Evan Rizzo. He's Mr. Q&A in Atlanta when it comes to creative solutions for business and corporate type work. As the owner/operator of Comp-U-Type, a member of the nation's largest authorized Linotype Imaging Typesetters, he has the knowledge and technical support to provide answers to just about any business typographic problem. His design for the "Q&A" section of his company's customer newsletter, *Caps*, and his answers in that section are a common reference point for business professionals throughout Georgia.

Q&A

Evan, a graduate of The Art Institute of Atlanta, questions how he ever got started. "In the beginning, type wasn't even in the hierarchy of my design interests," he admits. "But I discovered it was actually an artform. One that can be transformed and manipulated as the instrument of the designer."

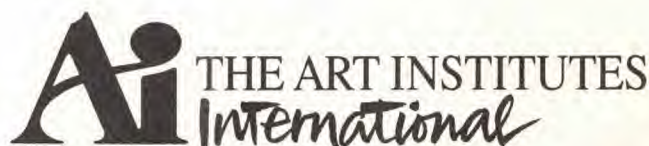
Evan Rizzo now takes his Q's from a different perspective. And, in our book, he deserves an A for effort and outcome. He's a character we're proud to call our own.

(Q&A LOGO DESIGN ABOVE: Created and designed by Evan Rizzo, the logo utilizes Tiffany, Bookman and Galliard fonts)

They come in all TYPES.

The Times Romans and the Avant Garde Lights. The mavericks who create the typefaces and masters who work them into a fine design. They are the characters. The visual communicators. The artists behind the fonts, the folios and the graphic arts. And they come from The Art Institutes International.

FACE IT. You're a character too. Bold or demi, narrow or with a little extra leading, you're in this magazine because you love it. Make it your life.



The Art Institutes International is the single largest source of visual communications professionals in the nation for a reason. We have the programs that let your imagination fly . . . and the training skills that make your character stand out . . . anywhere in the world.

ARE YOU *Our* TYPE?

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Please check the locations you are most interested in

- Art Institute of Atlanta
- Art Institute of Dallas
- Art Institute of Fort Lauderdale
- Art Institute of Houston
- Art Institute of Philadelphia
- Art Institute of Pittsburgh
- Art Institute of Seattle
- Colorado Institute of Art

I am interested in the following programs:

- Visual Communications/Advertising Design
- Fashion Design
- Photography
- Interior Design
- Drafting
- Fashion Illustration
- Industrial Design Technology



A Call for Entries

1990-91 Herb Lubalin International Student Design Competition

We have only one planet and one atmosphere and the garbage we generate is threatening the health and well-being of both. There are many things we as individuals can do to change this, and one of the simplest is to recycle. Newspaper, writing paper, cardboard, milk cartons, telephone books, glass, aluminum, tin cans, clothing, motor oil, rubber tires, plastic bottles, disposable batteries, automobile batteries and other materials are all recyclable. ➤ Recycling saves money and conserves our natural resources. It may mean remanufacturing from post-consumer waste or reusing old items in a new way. For example, making recycled paper from old newspapers and using old newspapers to protect breakable materials that are to be mailed are both forms of recycling. ➤ It doesn't take much to make a difference. The cumulative effect of each of us making even a single recycling effort is astonishing. ➤ The seventh annual Herb Lubalin International Student

Design Competition explores our mutual responsibility of preserving the environment through recycling. Undergraduate, graduate or special students of bona fide art or graphic design departments or schools throughout the world are invited to submit work to this contest on recycling. (Employees—and their families—of Esselte AB and its subsidiaries are not eligible to participate.)

**We have
only one
planet.**

Recycle

DESIGN BRIEF

Design a piece that would be suitable for use in a recycling public awareness campaign. The layout and choice of format is at the artist's/designer's discretion. Suggested possibilities include (but are not limited to) advertisements, booklets, posters, games, sculptures, film, video, etc.

REQUIRED COPY

The headline **Recycle!** must appear somewhere in each design. A phone number and/or address that someone might contact for additional information on local recycling programs is also required. Suggested wording is as follows: **Learn how you can make a difference. For information on recycling in** (name of town), **please contact:** (Provide the name, address and/or telephone number of your community's recycling program. If one does not exist, provide the address of the governmental agency someone could contact for information.)

Other text may be incorporated in the design as needed to clarify the entrant's message. Students are encouraged to do their own research on the environmental impact of recycling.

ENTRY FORMAT

Entries larger than 3 x 4 feet (.915 x 1.22m) or heavier than 15 pounds

(6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted as will NTSC format VHS video and 16mm film. (PAL format VHS video is not acceptable.) Photographic entries should be shot against a black background. Typeset, calligraphic and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors and press photographers.

JUDGING CRITERIA

Each entry will be evaluated for quality of the concept, relevance of the solution to the design brief, excellence in design and use of typography.

JURY

Sheila Levrant de Bretteville, Yale University, New Haven, Connecticut.

Cheryl Heller, Wells, Rich, Green, Inc., New York, New York.

McRay Magleby, Brigham Young University, Provo, Utah.

Alan Peckolick, Addison Design Consultants, New York, New York.

Erik Spiekermann, MetaDesign, Berlin, Germany.

PRIZES

First Prize: The 1991 Herb Lubalin Medal and \$5,000.

Second Prize: \$2,500.

Eight Third Prizes: \$500 each.

Certificates will be issued for all pieces selected for inclusion in the

exhibition which will be held in the ITC Center in New York, in the fall of 1991. A selection of the winning pieces will be featured in a future issue of **U&Ic**.

SCHOOL CERTIFICATION

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

ENTRY/HANGING FEES

None.

ARTIST/DESIGNER RELEASES

Entries submitted to this competition cannot be returned, although students will be given the opportunity to pick up artwork following the judging. Students should make copies of their entries if they want a record of them. By submitting work, entrants grant permission for ITC to use the art for publication in **U&Ic** and for publicity for the exhibition at the ITC Center. Entrants also grant permission to include their work in any traveling exhibitions, audio/visual presentations and brochures that may be planned in conjunction with this competition. The artist will receive proper credit for any work that is reproduced.

DEADLINE FOR ENTRIES

All entries must be received by May 24, 1991.

ENTRY FORM

Please attach a copy of the entry form to the back of each submission.

Attach the bottom edge only, as it will be removed by ITC prior to the judging. Entry forms otherwise affixed cannot be processed.

Please provide a permanent mailing address, or address where the entrant can be reached during June-August, 1991. Dormitory or other school-year-only addresses are not to be used.

WHERE TO SEND YOUR ENTRY

Recycle!
ITC Center
2 Hammar skjold Plaza
New York, NY 10017
USA

MAILING/SHIPPING

All costs to be paid by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted, nor will entries arriving postage due.

CUSTOMS REQUIREMENTS

Please be sure that your package has the proper customs information and forms so that it will be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs. ITC is not able to accept deliveries that require payment of customs handling and/or duty.

**Have
you:**

- Included required copy in your submission?
- Completed entire entry form using your permanent mailing address?
- Affixed entry form at bottom edge only?
- Enclosed proof of student status on school letterhead?
- Submitted video entries in NTSC/VHS format?

Entry Form

Please print or type neatly.

Name of Entrant

Entrant's complete home (not school) mailing address

Entrant's home phone number

Medium (ink, silk screen, etc.)

Size

Typeface

School

Instructor

School's complete mailing address

Attach at this edge only. Form will be removed prior to the judging.

ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF FEBRUARY 18, 1991.

A ITC American Typewriter®
 Light
Light Italic
 Medium
Medium Italic
Bold
Bold Italic
 Light Condensed
 Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®
 Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
 Book Condensed
 Medium Condensed
Demibold Condensed
Bold Condensed

B ITC Barcelona®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
 Light
 Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
 Light
Light Italic
 Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C ITC Caslon 224®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
 Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E ITC Élan®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
 Light
 Book
 Medium
Demi
Bold
Ultra

ITC Esprit®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F ITC Fenice®
 Light
Light Italic
 Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
 Medium
Bold

ITC Franklin Gothic®
 Book
Book Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
 Friz Quadrata
Friz Quadrata Bold

G ITC Galliard®
 Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™
 Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type™
 Original
Bold
Black

ITC Goudy Sans®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I ITC Isadora®
 Regular
Bold

ITC Isbell®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
 Book
 Medium
Bold

J ITC Jamille™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

M ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa Recut™

N ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

P ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q ITC Quay Sans™
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Sans®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

T ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

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بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
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بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

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بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقة متوسط	MEDIUM
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ITC Display Typefaces

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

ITC/LSC Caslon Light No. 223 Italic®

ITC/LSC Caslon Regular No. 223®

ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

ITC/LSC Caslon Bold No. 223 Italic®

ITC/LSC Caslon X-Bold No. 223®

ITC/LSC Caslon X-Bold No. 223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

TECH talk

by Barry Zuber

Software, Fonts & Typefaces

Altsys® Corporation has announced the shipping of Fontographer™ version 3.2. Fontographer 3.2 includes the ability to create standard PC Type 1 PostScript® language fonts compatible with Adobe Type Manager™ running under Windows 3.0 on IBM/compatible computers. Fontographer 3.2 opens up the Windows platform to font designers and developers who want an easy, economical way to take their PostScript fonts to the IBM PC. For Macintosh. \$495. Altsys Corporation, 269 W. Renner Rd., Richardson, TX 75080. (214) 680-2060. For information circle 260 on reader service card.

Brøderbund® has released TypeStyler™ 1.5 for the Macintosh that brings special effects to display type. TypeStyler offers unique control over typefaces allowing designers to bend, squeeze, stretch, twist and rotate text. \$199.95. Brøderbund® Software, Inc., 17 Paul Dr., San Rafael, CA 94903. (415) 792-3200. For information circle 261 on reader service card.

CorelDraw! 2.0 has been released by Corel Systems of Canada. This professional illustration program comes with over 150 editable fonts and 3500 clipart images and symbols. CorelDraw! 2.0 features pattern fills, 3-D perspective and extrusion. The package also comes with a fast tracing program for converting scanned images. For IBM/compatibles. \$595. Corel Systems, 1600 Carling Ave., Ottawa, Ontario, Canada K1Z 8R7. (613) 728-9790. For information circle 262 on reader service card.

Live from IBM-presentations in living color. IBM Storyboard Live!™ is a multimedia presentation program that takes your presentation, sales pitch or demo and makes it come alive. Storyboard Live! can create presentations with full motion video, voice, music, animation, photography, graphics and text. \$695. IBM Desktop Software, 472 Wheelers Farms Rd., Milford, CT 06460. For information circle 263 on reader service card.

Agfa® Compugraphic announced version 2.0 of its AgfaType™ CD-ROM that provides Macintosh users with more than 1100 professional quality PostScript fonts. In addition to the fonts, the CD-ROM disc contains programs including: MasterJuggler™ a font and sound management utility; The Art Importer™ an application for creating PostScript fonts from logos, symbols and other artwork; Metamorphosis™ a PostScript font conversion utility; TypeStyler for creating headlines, logos and special effects with type; and LetraStudio™ a professional type customization program. The introductory package

includes a Toshiba XM-3201 CD-ROM drive and 20 fonts for \$1,175. Telephone for prices and information on unlocking other fonts and software. Agfa Compugraphic Division, 200 Ballardvale St., Wilmington, MA 01887. (800) 424-8973. For information circle 264 on reader service card.

Adobe® Systems is shipping two new Adobe Font Folio™ products. The Adobe Font Folio hard disk, which connects directly to a printer with a SCSI drive, includes 650 typefaces from the Adobe Type Library. The Adobe Font Folio CD-ROM contains the same typefaces, but connects directly to the Macintosh computer. Fonts have to be downloaded to

the printer. Adobe Font Folio hard disk \$16,900, Adobe Font Folio CD-ROM \$15,900. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400. For information circle 265 on reader service card.

PhotoStyler™ is an advanced photo editing tool for IBM/compatible computers running Windows 3.0. PhotoStyler allows users to enhance 24-bit color and 8-bit gray-scale images. The program also features color fidelity and selection control, filters and special effects and the ability to input multiple file types. \$795. U-Lead Systems Inc., 680 Knox St., Torrance, CA 90502.

(213) 538-8911. For information circle 266 on reader service card.

Kodak® offers an image compression program that allows users of Macintosh computers to store, view and transmit large color files quickly and economically. Colorsqueeze™ can reduce 24-bit PICT and TIFF files by factors of up to 50 times with little or no visible loss of image quality. \$179. Eastman Kodak Company, Advertising Distribution, Mail Code 00802, 242 State St., Rochester, NY 14650. (800) 233-1650 or (800) 233-1647. For information circle 267 on reader service card.

Multi-Ad Services® Inc. is offering a (continues on page 51)



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International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

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Interactive Software Tools for Graphic Arts

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Arlington Heights, IL 60004
(312) 259-6800
Workstation III and AlphaComposer Phototypesetting System, CRS Digital Phototypesetter

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Redwood City, CA 94063-3199
(415) 367-2011
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.

3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Express System for Signage

Apple Computer, Inc.

20525 Mariani Avenue
Cupertino, CA 95014
(408) 996-1010
Manufacturer of Macintosh Equipment

Applied Arabic Limited

South Bank Road
90 London Road
England
O1922-8803
Distributors of Arabic Typefaces and Suppliers of Digital Information for Arabic Typefaces

Architext Inc.

121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
Custom Digitization Services and Digital Fonts for Xerox, IBM, Hewlett-Packard and PostScript Printers

Artype, Inc.

3530 Work Drive
Fort Myers, FL 33901
(813) 332-1174
Toll Free: 800-237-4474
Dry Transfer Letters, Cut Out Letters

ASIBA GmbH

Ostengasse 7
8400 Regensburg
West Germany
(0941) 52240
Letterplot 33 (Software for Signage)

Aston Electronic Designs Ltd.

125/127 Deepcut Bridge Road
Deepcut, Camberley, Surrey
GU16 6SD England
(0252) 836221
Video Character Generators

Autologic, Inc.

1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
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Autologic SA

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Switzerland
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Culver City, CA 90230
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Bitstream Inc.

Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222
Fontware and Digital Type

British Broadcasting Corporation

Broadcasting House
London W1A 1AA
England
01-580-4468
Video Fonts for the BBC

Camex, Inc.

75 Kneelund Street
Boston, MA 02111
(617) 426-3577
SuperSetter Digital Imaging Systems for Text

Casady & Greene Inc.

26080 Carmel Rancho Boulevard
Suite 202
Carmel, CA 93923
1-800-359-4920
Manufacturer of Bitmap and PostScript Typefaces for Macintosh

C. Centennial, Inc.

2 Centennial Drive
Centennial Park
Peabody, MA 01960
(508) 532-5908
Manufacturer of Custom and Standard Font Products for Laser Printers and Dot Matrix Printers

Cello-Tak Mfg., Inc.

35 Alabama Avenue
Island Park, NY 11558
(516) 431-7733
Dry Transfer Letters

Chartpak

One River Road
Leeds, MA 01053
(413) 584-5446
Dry Transfer Letters

Color Image Products Company

1116 Manheim Pike
Lancaster, PA 17601
(717) 393-2591
Manufacturer of Dry Transfer Letters

Computer Associates International, Inc.

Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
(215) 251-9890
Develop, Market, and Distribute Graphic Software for Apple Macintosh Computer

Computer Gesellschaft Konstanz MBH

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D-7750 Konstanz
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Laserset-Laser Typesetter OCR-Equipment

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Phoenix, AZ 85021
(602) 870-7666
Database Publishing Software for Microcomputer Users

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(201) 845-8900
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Germany
04123/4843

ETP Systems, Inc.

2906 North East Glenside Street
Portland, OR 97232
(503) 234-5522
Manufacturers of Laser Publishing Systems Incorporating Typesetting and Fonts into Unix Based Computer Systems

Filmotype Supplies, Inc.

2952 Peachgate Court
Glenview, IL 60025
(708) 998-0871
Film Fonts

The Font Company

12629 North Tatum Boulevard
Suite 210
Phoenix, AZ 85032
(602) 998-9711
PostScript Publisher of URW Library for Macintosh and PC

The Font Factory

2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
Desktop Publishing Typefaces for Ventura Publisher and Window/Pagemaker

FONTS

Hardy-Williams (Design) Ltd.
300A High Street
Sutton, Surrey
SM1 1PQ England
01-636-0474
Font Manufacturer

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Spain
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Poster Types

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Canada
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West Germany
(0431) 2001-1
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TECH
talk continued from page 47

solution for Mac users who can't find graphic images on their disks. Multi-Ad Search™ is an electronic catalog for organizing and managing art images. The program can catalog images in many formats such as PICT, TIFF, RIFF, MacPaint and Encapsulated PostScript. Users can double-click on thumbnails to preview an image. Images can be found using several search methods. \$199. Multi-Ad Services Inc., 1720 W. Detweiller Dr., Peoria, IL 61615-1695. (309) 692-1530. *For information circle 268 on reader service card.*

MediaLab Technologies Inc. has announced a \$295 color program that does six advanced functions all in one package. PictureAccess™ capabilities include: image-retouching, 24-bit color painting, live-video capture, file compression and a built-in communications program. For Macintosh. MediaLab Technologies Inc., 1166-F Triton Dr., Foster City CA 94404. (415) 345-4620. *For information circle 269 on reader service card.*

Silicon Beach has released a new version of Digital Darkroom™. Version 2.0 is a powerful image-editing program for retouching, enhancing, and composing scanned photographs and other bit-mapped images. For Macintosh. \$395 or \$75 upgrade for registered owners. Silicon Beach Software, 9770 Carroll

Center Rd., Suite J, San Diego, CA 92126. (619) 695-6956. *For information circle 270 on reader service card.*

The new FreeHand™ 3.0 is here! FreeHand 3.0 includes features such as palettes that list color or graphic style choices, text effects such as zoom or shadow and the ability to transform fonts into outlines for editing. For Macintosh. \$595. Aldus Corporation, 411 First Ave. S., Seattle, WA 98104. (206) 622-5500. *For information circle 273 on reader service card.*

Printers & Imagesetters

BayTech has released the LaserShare™ peripheral sharing device. LaserShare provides increased return on your laser printer investment by allowing four computers to share the same HP, Canon, Wang or Brother laser printer. LaserShare is an expansion card that plugs directly into the I/O slot of the laser printer. Prices start at \$449. Bay Technical Associates, Inc., 200 North St., Bay St. Louis, MS 39520. (800) 523-2702. *For information circle 274 on reader service card.*

Kodak has announced a high-speed centralized PostScript printing system. The LionHeart family allows multiple PCs, Macs and workstations to be connected on a local area network to the high-speed Kodak 1392 printer. The 1392 PostScript printer can print originals up to 92 pages per minute. \$250,000. Eastman Kodak Company,

901 Elmgrove Rd., Rochester, NY 14653-6304. (716) 253-0058. *For information circle 275 on reader service card.*

Kodak continues to advance into the printer market with the XL 7700 Continuous Tone Printer. The XL 7700 produces 8 1/2" x 11" photographic quality prints from your Mac or PC. \$24,895. The SV6510 Printer produces continuous tone prints in a 4" x 5.2" size in just 90 seconds. It accepts both digital and video input and has a built-in 24-bit framegrabber for both the Mac and PC. \$4,500. Eastman Kodak Company, 343 State St., Rochester, NY 14650. (800) 445-6325 ext. 110. *For information circle 276 on reader service card.*

Agfa® Compugraphic is shipping a thermal printer that produces true PostScript output over an 11" x 17" area. The TabScript™ C500 produces 300 dpi images using four-color wax ink and uses a new printer technology that allows its four-color process to provide colors that are more vibrant. For IBM/compatibles & Macintosh. \$18,300. Agfa Compugraphic Division, 200 Ballardvale St., Wilmington, MA 01887. (508) 658-5600. *For information circle 277 on reader service card.*

Printware offers a plain paper PostScript laser printer with a resolution of 1200 x 600 dpi. The 720 IQ offers PostScript emulation, has 35 resident fonts and comes with a 20 MB hard drive. For IBM/compatibles & Macintosh. \$11,990. Printware, 1385 Mendota Heights Rd., St. Paul, MN 55120. (800) 456-1616 ext.

101 or (612) 456-1400. *For information circle 278 on reader service card.*

Mitsubishi has announced the arrival of two new color thermal printers. The CHC-445 is a 300 dpi printer that provides vivid colors and sharp contrasts. The A size printer prints a full-color page in 50 seconds. The CHC-745 color printer can print up to a full 11" x 17" page, including a bleed. For Macintosh & IBM/compatibles. CHC-445 \$7,500, CHC-745 \$11,000. Mitsubishi International Corporation, 701 Westchester Ave., White Plains, NY 10604. (914) 997-4999. *For information circle 279 on reader service card.*

Systems

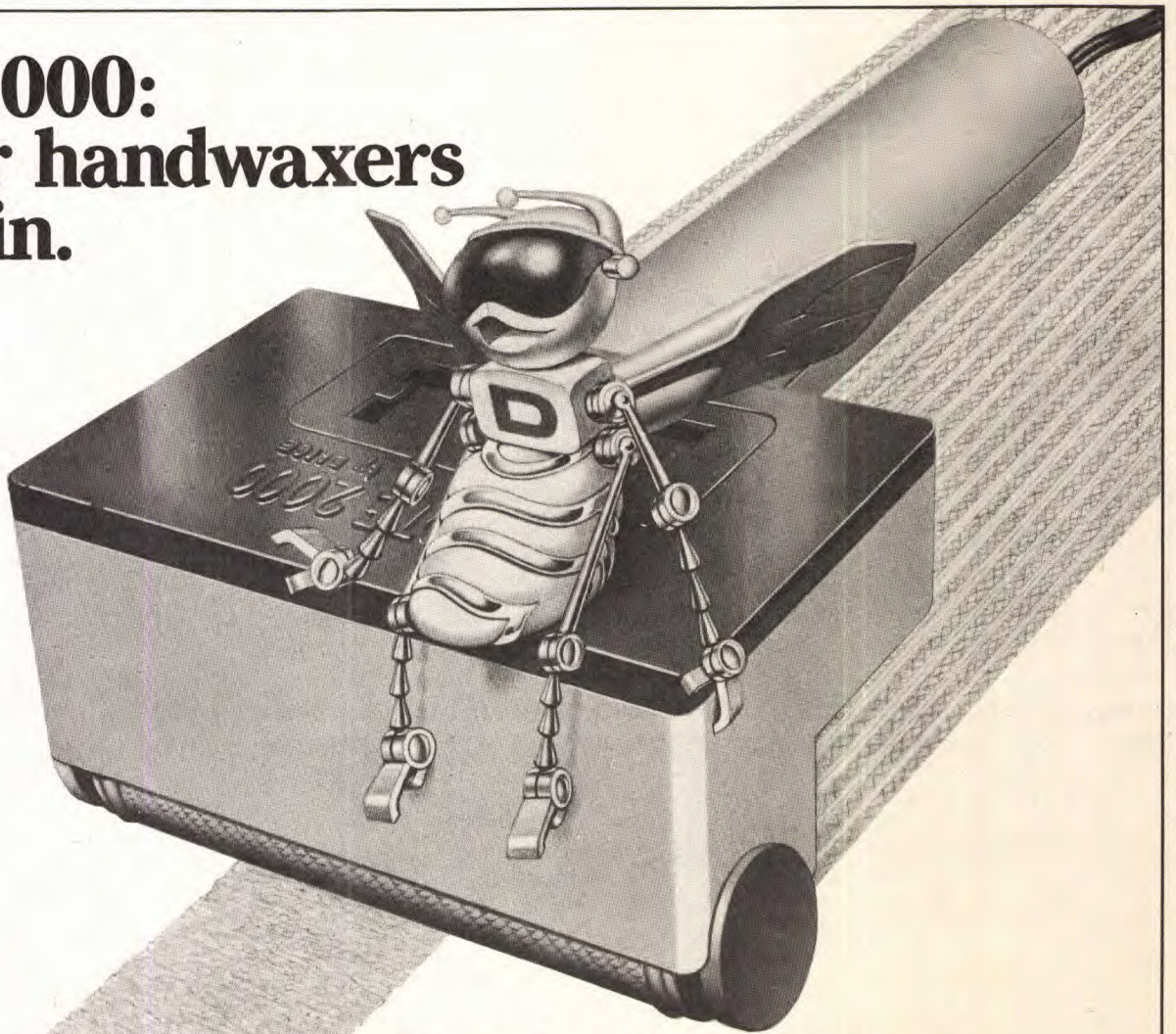
Crosfield® has updated its Crosfield Lightspeed System (CLS) with the release of version 2.5. The new version improves Lightspeed's interface to the Crosfield Studio pre-press system. The Crosfield Lightspeed System is used in the graphic arts industry for the design, layout and production of advertising, magazine, catalog and package design. For Macintosh. \$2,995. Crosfield Lightspeed, 47 Farnsworth St., Boston, MA 01220. (617) 338-2173. *For information circle 280 on reader service card.*

Linotype® Company has announced the LinoColor™ color system designed to increase productivity in the pre-press environment. The system is comprised of four modules: a LinoColor worksta-
(continues on page 63)

Daige Procote 2000: it beats all other handwaxers by a wide margin.

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Kerning Keystrokes for Desktop Publishing

(continued from page 25)



Aldus PageMaker™ 3.02

PageMaker 3.02 kerns between two characters in units of 1/48 of an em. The keys mentioned are for use with the Mac version; on a PC, substitute the Control key for the Command key.

To kern from the keyboard:

- With the text tool, click the I-beam between the two characters.
- To delete units, press Command—Backspace/Delete.
- To add units, press Command—Shift—Backspace/Delete.

To remove kerning:

- Retype the text.

To add coarse units:

- On a Mac, press Command—Shift—Backspace/Delete, or press Command—→ (right arrow).
- On a PC, press Command—+ (plus sign from the numeric keypad).

To add fine units:

- On a Mac, press Option—Shift—Backspace/Delete, or press Command—Shift—→ (right arrow).
- On a PC, press Command—Shift—+ (plus sign from the numeric keypad).

To remove kerning:

- With the text tool, select the characters.
- On a Mac, press Command—Option—K.



Aldus PageMaker™ 4.0

PageMaker 4.0 kerns in coarse units of 1/25 of an em, or in fine units of 1/100 of an em, between two characters or over a range of text. The units are added or deleted in the space to the right of the selected characters. (Actually, the kerning literally becomes part of the character on the left; if you copy the character, you will also copy the kerning factor.) You cannot kern in the Story Editor.

- For each procedure, first select a range of text with the text tool.
- If you select a word, don't select the last character, as that will cause units of space to be added or deleted from the word space.
- If you want to kern between two characters, select the one on the left, or click an insertion point between the two.

To delete coarse units:

- On a Mac, press Command—Backspace/Delete, or press Command—← (left arrow).
- On a PC, press Command—- (minus sign from the numeric keypad).

To delete fine units:

- On a Mac, press Option—Backspace/Delete, or press Command—Shift—← (left arrow).
- On a PC, press Command—Shift—- (minus sign from the numeric keypad).



Frame Technology FrameMaker® 2.0

FrameMaker kerns in percentages of the point size (point sizes range from 4 to 400 point, in 001-point increments). It's technically called "micropositioning," as it can also be applied vertically, and can be applied to graphics as well.

FrameMaker allows zooming from 25% to 1600% in 1% increments. At 100%, micropositioning is in 1-point increments. At 200%, micropositioning is in .5-point increments, etc. To kern from the keyboard in increments relative to the zoom factor:

- Select the character(s).
- To move the character a unit to the left:
 - On a Mac, press Option—← (left arrow);
 - On a Unix, press Meta—← (left arrow);
 - On a NeXT, press Command—← (left arrow).
- To move the character a unit to the right, press the same descriptor key and the → (right arrow).
- In FrameMaker it is also possible to move the character up by pressing the ↑ (up arrow), and down by pressing the ↓ (down arrow), while pressing the appropriate descriptor key.

When you use the dialog box to kern, the units are added or deleted from the space to the right of the character. If you are selecting a word, don't select the last character, as that will cause units of space to be added or deleted from the word space. To kern in custom units, based on a percentage of the point size:

- Select the characters. If you are kerning between two characters, select the one on the left.
- From Format menu, choose "Character..."

Who's New at ITC

New ITC Subscribers Include:

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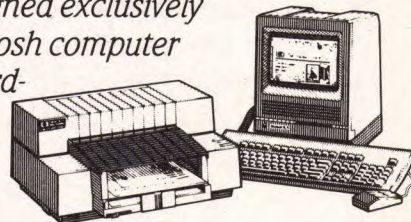
Genicom Corporation (Waynesboro, Virginia), whose stock is traded on the NASDAQ market (symbol: GECM), is a leading U.S. manufacturer of computer printers marketed to a wide range of commercial business and industrial customers. Printer technologies include daisywheel, serial dot matrix, line matrix, band line and laser. It is the only independent printer manufacturer with its own field service network. The company also manufactures electromechanical relays for aerospace, defense and transportation applications.

Genicom Corporation
One Genicom Drive
Waynesboro, VA 22980
(703) 949-1000



Hewlett Packard Company, Vancouver Division

Hewlett Packard Company, Vancouver Division (Vancouver, Washington) has recently finalized a font licensing agreement with ITC. This enables Hewlett Packard to use ITC scalable typefaces within Hewlett Packard's DeskWriter Font Collection. The DeskWriter printer is designed exclusively for the Macintosh computer providing affordable 300 dpi print quality.



Hewlett Packard Company, Vancouver Division
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(continued on page 56)

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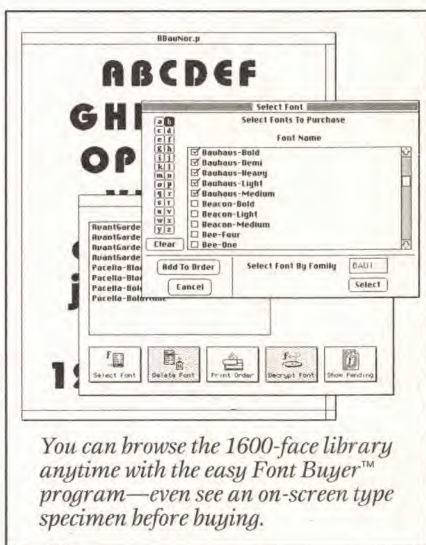
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Kerning Keystrokes for Desktop Publishing

(continued from page 52)

- In the "Character Format" dialog box, use the "Spread" edit box to enter a negative value (any number below zero; e.g., -2) to reduce white space by a percentage of the point size in use. Add a positive value (any number above zero; e.g., 2) to add units of space.

To remove all kerning, select the characters:

- On a Mac, press Option-5 (on the numeric keyboard).
- On a Unix, press the Meta or Control key and R11.
- On a NeXT, the process may be mapped to any keyboard combination.



QuarkXPress™ 2.0 and 3.0

QuarkXpress measures its kerning values in 1/200 (.005) of an em. The term

"kerning" in Quark is specifically applied to the space between two selected characters; when a range of text is selected, Quark calls it "tracking." (Tracking is available in all the page layout programs, where it usually functions in a slightly different sense than kerning.) The space is deleted or added evenly between the characters.

To kern, use the type tool to click the insertion point between the two characters you want to kern. The menu and dialog box will have "Kerning" options.

- To track, use the type tool to select a range of text. The menu and dialog box will have "Tracking" options.
- From the keyboard:
- To delete fine units (.005), press Command-Option-Shift-[.
 - To delete coarse units (.05), press Command-Shift-[.
 - To add fine units (.005), press Command-Option-Shift-].
 - To add coarse units (.05), press Command-Shift-].

To kern/track in a specific increment:

- From the Style menu, choose either "Kern..." or "Track..." to get the mini-dialog boxes, or choose "Character..." (press Command-Shift-D) to get the "Character Attributes" dialog box.
- In the "Kern Amount" or "Track Amount" edit box, enter a positive number (up to 100) to add space; enter a negative number (down to -100) to delete space. The value you enter will be the number of parts of 200ths of an em; e.g. -43 would delete 43/200 of an em space.
- To remove kerning, enter 0 (zero) in the edit box.



Xerox Ventura Publisher™ 2 or 3

Ventura Publisher kerns in units of 1/100 (.01) of an em.

When you kern using the keyboard commands, the default increment is 1/50 (.02) of an em. As you kern, the units are added or deleted from the space to the right of the character. If you are selecting a word, don't select the last character, as that will cause units of space to be added or deleted from the word space.

Before doing any kerning, you must first:

- Switch to text editing mode.
- Select a range of text. If you are kerning between two characters, select the character on the left.

To kern from the keyboard using the default increment (.02) of an em:

- To delete units, press Shift-← (left arrow).
- To add units, press Shift-→ (right arrow).

To kern in custom increments in the DOS/GEM version:

- Click the "Set Font" button.
- Type in the value of reduction or enlargement, from .01 to 1.27. Click OK.
- To remove kerning, click "Normal" in the "Assignment List" on the left side of the screen.

To kern in custom increments in the Windows version:

- From the Text menu, choose "Set font attributes..."
- In the "Font setting" dialog box, type in the value of reduction or enlargement, from .01 to 1.27. Click OK.
- To remove kerning, from the "Text" menu choose "Normal," or press Alt-T-N.

Robin Williams teaches desktop design and electronic typography at Santa Rosa Junior College. She has written extensively on desktop publishing and is currently working on *The Little Design Book*, which will be published in Spring '91 by Peachpit Press.

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Announcement of the Competition Results

Over 230 works from 20 countries around the world were entered the third Morisawa Awards International Typeface Design Competition. Five judges screened the entries in October 1990 and chose the following 19 winners.

Three Kanji and two Latin typeface entries shared the Silver Prize (there were no Gold Prize winners this year). The screening committee decided that the total amount of prize money for Gold and Silver Prizes and an additional ¥500,000 would be equally shared by the Silver Prize winners, each of whom receives ¥1.5 million.

It was also decided that, aside from winners of regular prizes, three Kanji and two Latin typeface entries should be given the Runner-up Prize and prize money of ¥150,000 each, in the hope that this would encourage them to further develop their potential.

The next competition is scheduled for 1993.

Silver Prize Winners

Kanji Class:

Yoshiaki Sugawara, Japan
Shin-ichi Takahara, Japan
Cun Qing, China

Latin Class:

François Boltana, France
Mark van Bronkhorst, U.S.A.

Winners of Honorable Mention

(selected by respective judges)

Brattinga Prize:

Jean François Porchez, France

Dorfsman Prize:

Friedrich Peter, Germany (now living in Canada)

Kamekura Prize:

Xie Pei Yuan and Qi Li, China

Katsui Prize:

Xuan Jia Xin, China

Kozuka Prize:

Shin-ichi Takahara, Japan

Steiner Prize:

Na Qin, China

Tanaka Prize:

Li Yun, China

Yu Prize:

Ren Wei, China

Morisawa Prize:

Masanobu Moriyama, Japan

Winners of Runner-up Prize

Kanji Class:

Hitoaki Komazaki, Japan
Toshio Takahashi, Japan
Junko Minagawa, Japan

Latin Class:

Hajime Kawakami, Japan
Sammy M. K. Loh, Singapore

Office of the Morisawa Awards 1990

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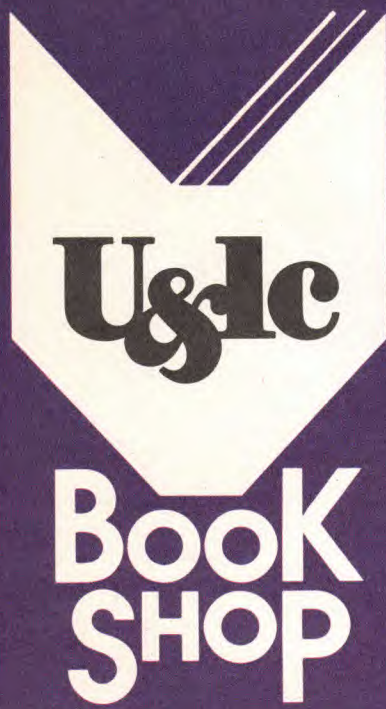
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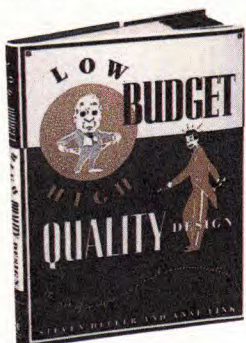
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With troubling economic times facing us, *Low Budget/High Quality Design* is a very timely addition to the U&lc BookShop roster. Subtitled *The Art of Inexpensive Visual Communication*, Steven Heller and Anne Fink present nearly 100 practical case histories from six categories of effective, inexpensive graphic design. The examples include posters, promotional mailers, packages, logotypes, and magazines by some of today's finest designers and design firms.

Since budget or expense is relative, it is put in the context of the client and the



project at hand by a brief narrative that accompanies each piece showcased. Unlike many other design books, Heller and Fink reveal valuable information on each project's purpose, budget and resources, with an occasional statement from the artist; thus making this book more of an actual tool than simply a source of visual stimulation.

Steven Heller is a senior art director of *The New York Times* and editor of the *AIGA Journal of Graphic Design*. He is also a contributing editor for *Print* and *ID* magazines. Heller teaches design history at the School of Visual Arts. He is the author of several graphic design titles including *Graphic Style: From Victorian to Postmodern* (also available through the BookShop). Anne Fink is a graphic designer with a studio in New York City.

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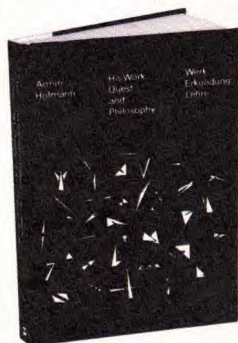
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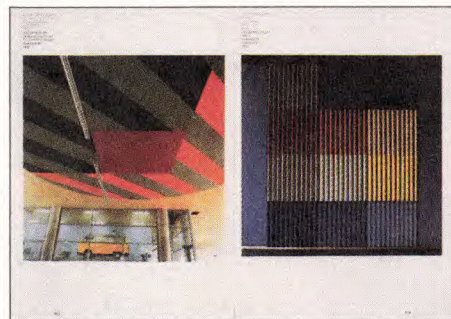
Armin Hofmann: His Work Quest and Philosophy

edited by Hans Wichmann



This volume presents the collected works of Armin Hofmann, the internationally acclaimed graphic designer and teacher. His visionary contributions have had a profound and universal impact in this century. The scope of his work is enormously varied; it includes posters, logos, stage settings, typographic work, orientation systems, and three-dimensional designs, mostly for public buildings. With 11 color and 187 black and white illustrations, and notes and commentaries by both Armin Hofmann himself as well as a number of his renowned colleagues, this book will be an incentive to rising generations to return again and again to the central issues of graphic design.

For more than 40 years, Armin Hofmann has devoted his life to teaching the unteachable—art/design. The works of his students are models of excellence, and the envy of others, both students and teachers. His influence has been as strong beyond the classroom as within it. Even those who



are his critics are as eager about his ideas as those who sit at his feet.

Armin Hofmann was awarded the title of Honary Member of the Royal Academy of Arts in London in 1988, and in 1981, the Museum of Modern Art in New York devoted a one-man-show to his work.

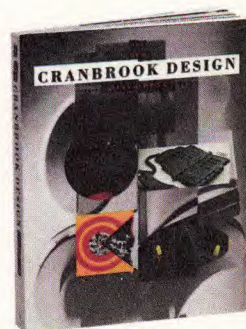
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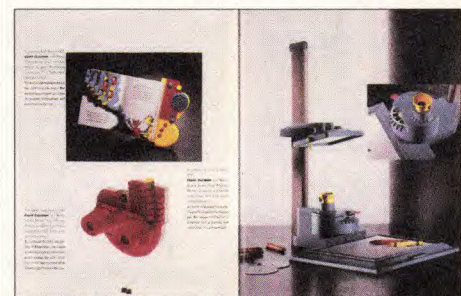
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The New Cranbrook Design Discourse



The New Cranbrook Design Discourse is a look back at the last ten years of design as well as a look ahead from one of America's most respected and influential design schools. The largest segment of the book, Projects, is a showcase of the best in product, graphic, furniture, and interior design produced by students, faculty and alumni of Cranbrook throughout the 1980s.

Essays by such notables as Roy Slade, President of Cranbrook Academy of Art; Neils Diffrient, Hugh Aldersey-Williams, author of *New American Design* (also available through the BookShop); and Lorraine Wild explore a variety of topics including the origin, progress and role of this prestigious institution in contemporary design;



the tension between art and science in design; graphic design; life after Cranbrook and form and function. The New Discourse makes for sumptuous reading and viewing.

The latest generation of Cranbrook-trained designers is part of the great tradition of American designers who have been associated with the historic Bloomfield Hills, Michigan, campus. Eliel Saarinen, Charles and Ray Eames, Jack Lenor Larson, Florence Knoll, and many others who have contributed to the American design phenomenon are Cranbrook alumni. But the new Cranbrook design is anything but traditional. The late 20th century Cranbrook is known as an experimental laboratory of cutting-edge design.

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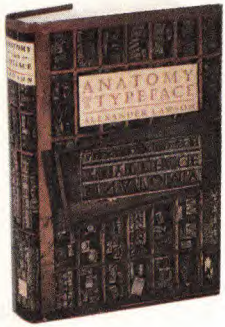
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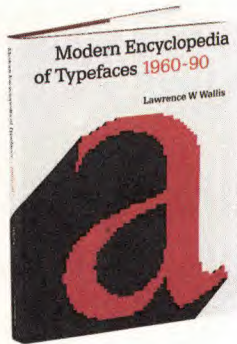
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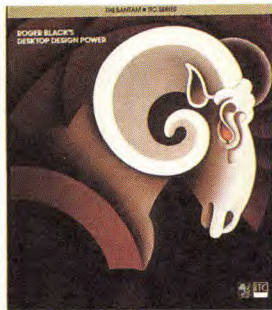
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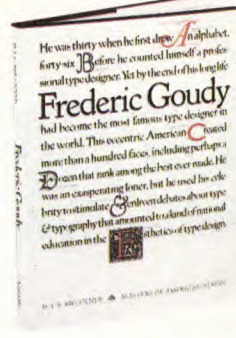
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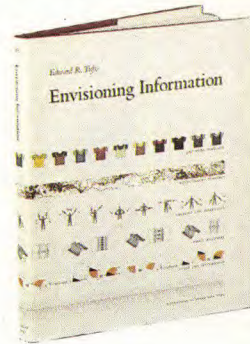
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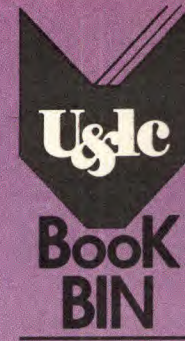
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TECH
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tion with scanners for input and image processing, a page layout workstation, a file server and an imagesetter with a RIP for output of four-color separation film. Linotype Company, 425 Oser Ave., Hauppauge, NY 11788. (516) 434-2000. *For information circle 281 on reader service card.*

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Articulate Systems Inc. now lets you talk to your Mac. The Voice Navigator integrates voice recognition with the graphical user interface of the Macintosh. Selecting menu items, graphic tools or response to dialog boxes can be accomplished "hands free" with this device. \$795. Articulate Systems, Inc., 99 Erie St., Cambridge, MA 02139. (617) 876-5236. *For information circle 282 on reader service card.*

Macintosh System Software 6.0.7 is the latest version of the system software for the Macintosh family of computers. System 6.0.7 is required for the new Macintosh Classic, Macintosh LC and the Macintosh IIsx and requires one megabyte of memory. \$49. Apple Computer, Inc. Apple Computer, Inc., 20525 Mariani Ave., Cupertino, CA 95014. (408) 996-1010. *For information circle 283 on reader service card.*

Monitors

Radius Inc. is now shipping the Radius Pivot™ IIsx Interface and the Radius Two Page Display™ IIsx Interface for the new Apple Macintosh IIsx computer. The new interfaces allow the Radius Pivot and Radius Two Page Display to work with the Mac IIsx computer. Radius Pivot IIsx Interface \$695, Radius Two Page Display IIsx Interface \$595. Radius Inc., 1710 Fortune Dr., San Jose, CA 95131. (408) 434-1010. *For information circle 284 on reader service card.*

Scanners

Agfa® Compugraphic has announced its new Focus™ Color Scanner for professional color scanning applications. The Focus Color Scanner provides variable resolution input of up to 800 dpi, 8-bit 256 gray levels and provides 24-bit scanning of up to 16.7 million colors. To use the scanner, Agfa has also released the MC View™ Color software for the Macintosh. PC View™ Color for IBM/compatibles is also available. Focus Color Scanner \$7,995, MC View Color software \$695. Agfa Compugraphic Division, 200 Ballardvale St., Wilmington, MA 01887. (508) 658-5600. *For information circle 285 on reader service card.*

Legal, Mergers & Agreements

Eastman Kodak Company and Interleaf, Inc. have announced an agreement to provide increased publishing functionality to users of Kodak's publishing systems. Interleaf will supply its Technical

Publishing Software (TPS) to users of the Kodak Ektaprint electronic publishing systems (KEEPS), to work with the Kodak advanced printing/publishing software (AP/PS) product series. In return, Kodak will offer Interleaf customers its AP/PS software and high-volume printers, including the Kodak Ektaprint 1392 printer, model 24, the world's fastest PostScript printer. *For information circle 287 on reader service card.*

Trends

Radius Inc. has developed a technology for the compression, storage and

decompression of still images. The technology can achieve compression ratios of up to 50 to 1 in only a few seconds. This means that large files such as 24-bit color images can be made smaller to fit onto storage devices. Radius Inc., 1710 Fortune Dr., San Jose, CA 95131. (408) 434-1010. *For information circle 288 on reader service card.*

A new industry standard for file compression has finally emerged. The Joint Photographic Experts Group (JPEG) standard enables cross platform transfer and worldwide exchange of data. JPEG establishes a common compression format allowing easy transfer and exchange of picture data among many

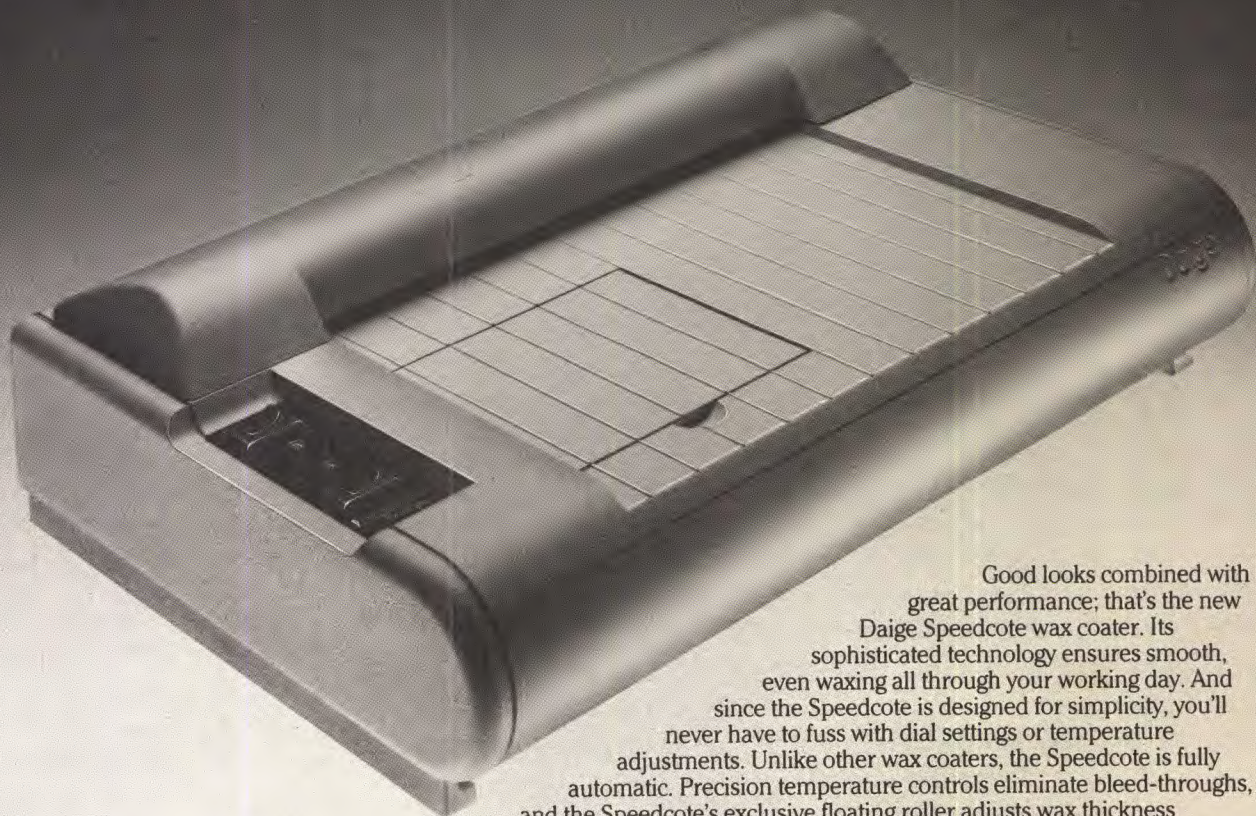
software and hardware environments.

A report issued by BIS CAP International views the new PostScript Level 2 product from Adobe as a major advance. When PostScript Level 2 is released, users will have: 1) Device independent color enabling users to exactly reproduce any given color on any device; 2) Data compression; 3) Print management features.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also a principal of Egeland Wood & Zuber Inc., an award-winning graphic design and advertising agency.

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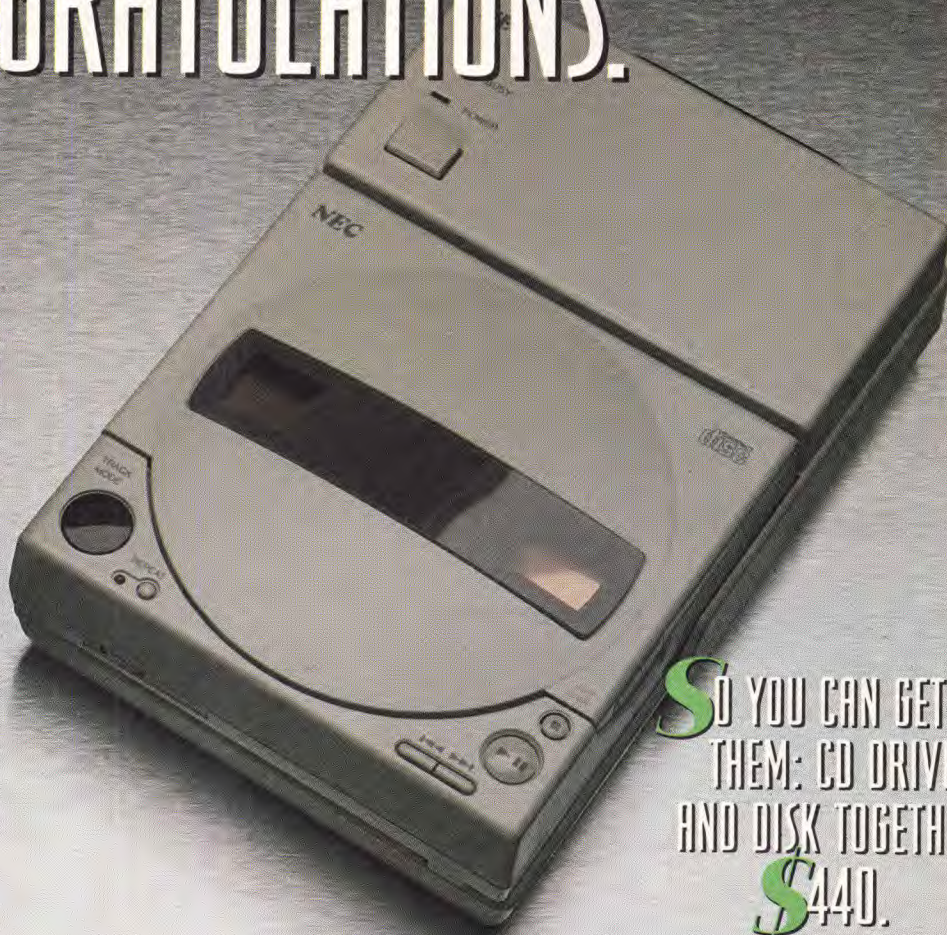
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